Issue 218 • 26th Oct 1994

DOCTOR WHO MAGAZINE

FREE

Behind the Scenes - *The Ark in Space*

Exclusive interview Sarah Sutton

The Galactic Orphan

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THE DOCTOR WHO MAGAZINE INDEX

The essential article-by-article guide to the first fifteen years

Researched and compiled by Graeme Fowler

Behind the Scenes - *The Ark in Space*

Exclusive interview Sarah Sutton

The Galactic Orphan

Peter Cushing OBE

26 May 1913 – 11 August 1994

DOCTOR WHO MAGAZINE
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Almost exactly fifteen years ago I was stricken with a relatively mild, but nevertheless uncomfortable, bout of 'flu. My vivid recollection of this derives not from an uncanny memory for past ailments, but from an event that lightened the otherwise damp and dismal days away from school – the arrival of the very first issue of *Doctor Who Weekly*. I met the new magazine with an unbridled enthusiasm. The thrill of being able to read about *Doctor Who* as well as watching it was still relatively new, and I devoured that first issue's contents eagerly.

Ten years later, a visit to London's Forbidden Planet yielded a similarly memorable event. The arrival of the tenth anniversary issue of a publication now titled *Doctor Who Magazine* contained my first professionally published work as a journalist. It was somehow fitting that I made my debut in a magazine I'd come such a long way with.

As cliched as it must sound, I could never have predicted, either in 1979 or 1989, that I would be writing the editorial for our fifteenth anniversary issue. Fifteen years on we're bigger, more colourful and more detailed than ever. The loyalty of tens of thousands of worldwide readers has made this title a genuine success story which, while once a satellite of a television show, is now the focal point for many while they wait for that show to return.

Although 1995 seems almost certain to see some new *Doctor Who*, one would hope the future series' fortunes are not necessarily connected to those of *Doctor Who Magazine*. Our strengths have always lay in pushing back the frontiers of our insight into the series and accurately cataloguing what has already been. From Jeremy Bentham's pioneering story synopses in *Doctor Who Weekly* to Andrew Pixley's definitive *Archives* in the latest issues, from our introductory *Photo Files* to our exhaustive telesnap episodes, and from our early story guides to our ongoing examinations into the genesis of those episodes, we've striven to build the finest reference to a show that is notoriously epic and infuriatingly complex to catalogue.

Our reminiscing is limited to this editorial, but should any of you choose to flick through the first fifteen years of articles you'll find our free index, which begins this issue, indispensable. For those of you who discovered *Doctor Who Weekly* at the same time as me, the index will open up a long and nostalgic evening of reading. And rest assured that while there are still people to interview, facts to uncover, and stories to tell, our work isn't over. In fact, anniversary celebrations and bouts of 'flu permitting, it's only just begun.

Marcus

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This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London WC2R 3DX, England. Entries must arrive by second post on 24th November 1994.

Thanks this issue to:
Sarah Sutton, Sylvester McCoy, David Brunt, BBC Video, Tony Clark, Anthony Mackay, Adrian Rigelsford, Virgin Books and *In Vision*.

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

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Gallifrey

Enthusiasts of the two *Doctor Who* films were amongst those deeply saddened by the death of Peter Cushing on 11th August, and the death of Roy Castle on 2nd September. Both lost their battles against cancer, Cushing at the age of eighty-two and Castle just two days after his sixty-second birthday. It is to the memories of these two well-loved gentlemen that this fifteenth anniversary issue of **Doctor Who Magazine** is respectfully dedicated.

COSMIC RELIEF

Pay no less than £3.00
All proceeds to Oxfam's Rwanda Emergency Appeal
Cosmic relief

Cosmic Relief is a new fanzine edited by Alec Charles and Nick Pegg. Priced at no less than £3 (which includes postage and packing), proceeds are going to Oxfam's Rwanda Emergency Appeal. "A *Doctor Who* fanzine's efforts to raise funds might seem trivial in the face of such suffering, but we must do what we can," say Nick and Alec. "We can – and must – contribute as individuals, but we can also make use of our unique community to raise relief funds, and also to raise awareness of their urgent necessity."

The fanzine features new illustrations from top *Doctor Who* artists such as Tony Clark, Adrian Salmon and Paul Vyse, as well as exclusive articles by Terrance Dicks, Matthew Waterhouse, Peter Miles, Kevin Davies, Gary Russell, Marcus Hearn, Andrew Pixley, Adrian Rigelsford, Howe/Stammers/Walker and many others. Anyone purchasing a copy of this major new fanzine will not only be treating themselves to an entertaining and informative read, but helping save lives. The publication is available from Cosmic Relief, 39 Mount Ephraim Road, Streatham, London SW16 1LP. All cheques (payments of over £3 per issue will of course be gratefully accepted) should be made payable to COSMIC RELIEF.

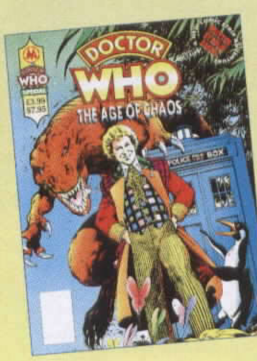
ZERO HOUR

Actress and former page three model Linda Lusardi is among the cast of Bill Baggs' latest production *The Zero Imperative*. The video, which stars Jon Pertwee, Colin Baker, Sylvester McCoy and Louise Jameson, is also notable for featuring Caroline John who reprises her role as Liz Shaw. This is the first time one of Bill's productions have featured a character from *Doctor Who*. We go behind-the-scenes on the production with a special photo-feature and interviews with the cast next issue.

EVENTS

More Than 30 Years in the TARDIS is set for a 7th November release by BBC Video, but there is an opportunity to see the programme, and a lot more besides, sooner. A gala preview of the documentary, with guest stars from the original production and additional footage not included in the video release, is taking place on Saturday 5th November. The venue will be the BAFTA Centre, Piccadilly, London and attendance will be strictly limited to two-hundred people. For further details telephone Dominitemporal Services Limited on (081) 788 2035, or send a stamped self-addressed envelope to "30 Years Screening", Dominitemporal Services Limited, PO Box 357, London SW19 8BT.

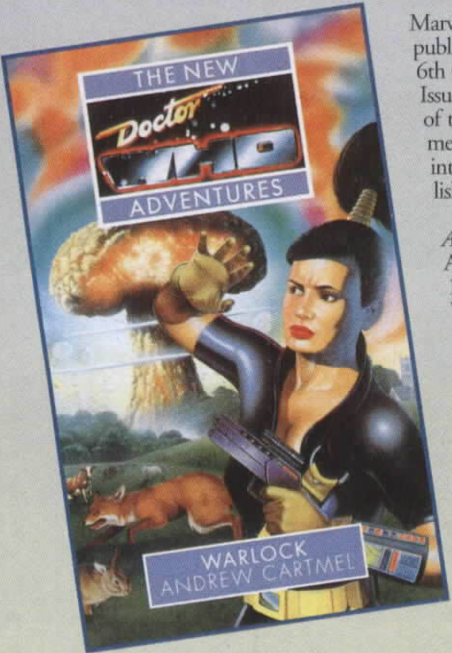
Books Etc, 176 Fleet Street, London is the venue for a signing by *New Adventures* authors on Thursday 6th October from 4 to 5pm. Paul Cornell, Peter Darvill-Evans, Andy Lane, Paul Leonard, Simon Messingham and Gary Russell will be signing their novels, joined by David Howe, Mark Stammers and Stephen James Walker signing copies of *Doctor Who – The Seventies*. Event organiser Mark Benoy hopes to have copies of the latest *New Adventure*, *St Anthony's Fire*, on sale at the event, which will also be graced by a special window display of props from the series. The shop is best reached by underground (stations: Chancery Lane, Blackfriars or Temple), bus (number 15) or train (stations: Blackfriars, Charing Cross or Cannon Street). Further queries should be directed to Books Etc on (071) 353 5939.



After a lengthy and painstaking development, *Doctor Who – The Age of Chaos* is finally published on 6th October. The graphic novel, the first published *Doctor Who* fiction actually written one of the Doctors themselves, is being marked by a special occasion at the Forbidden Planet store in Bristol on Saturday 8th October. From 1pm onwards, visitors to the shop will get the chance to have their copies of *The Age of Chaos* personally signed by the author (Sixth Doctor Colin Baker) and artist (Barrie Mitchell). To purchase your copy of *The Age of Chaos* and meet Colin and Barrie, simply be at Forbidden Planet, 30 Penn Street, Bristol BS1 3AS on Saturday 8th October at 1pm.

Guardian

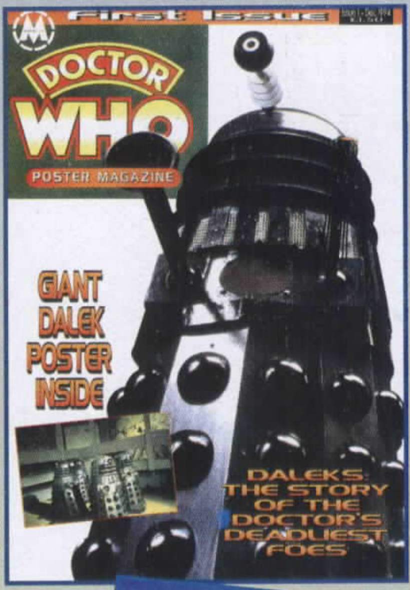
PUBLISHING NEWS

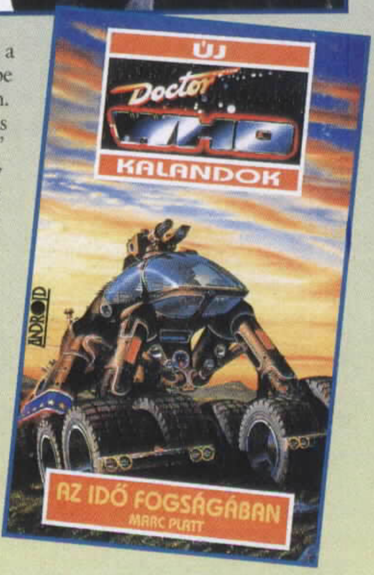

THE NEW
Doctor Who
ADVENTURES
WARLOCK
ANDREW CARTMEL

Marvel UK add to their list of regular *Doctor Who* publications with a major new bi-monthly title on 6th October. **The Doctor Who Poster Magazine** Issue 1 is dedicated to the Daleks, telling the story of their on-screen and behind-the-scenes development. The features/information pages fold out into a giant A1-sized poster of a previously unpublished picture from 1973's *Planet of the Daleks*.

Virgin Books' latest offering is *Warlock*, a *New Adventures* novel written by former script editor Andrew Cartmel. The book is published on 19th January, with a cover by Tony Masero. The latest commissions from Virgin include *The Sorceror's Apprentice*, a First Doctor/Barbara/Ian/Susan Missing Adventure which author Christopher Bulis has set between *Marco Polo* and *The Keys of Marinus*. Another forthcoming title is *Sky Pirates*, a *New Adventure* debut by Dave Stone. Both books are scheduled for release in July 1995.

In the meantime, should you ever find yourself stranded in a Hungarian airport then you'll be able to reach for a copy of Marc Platt's *Time Crucible* to help while away the hours. A Hungarian publisher has released the novel as a one-off in the hope the series catches on. "They've bought this one on a trial basis," says Virgin's Andy Bodle. "If it sells well then we hope they'll release some more." Andy admits his lack of information on the project derives partly from his inability to decipher the cover. "I suppose Uj means The", he guesses. "Or it could mean New."


First Issue
DOCTOR WHO
POSTER MAGAZINE
GIANT DALEK POSTER INSIDE
DALEKS: THE STORY OF THE DOCTOR'S DEADLIEST FOES

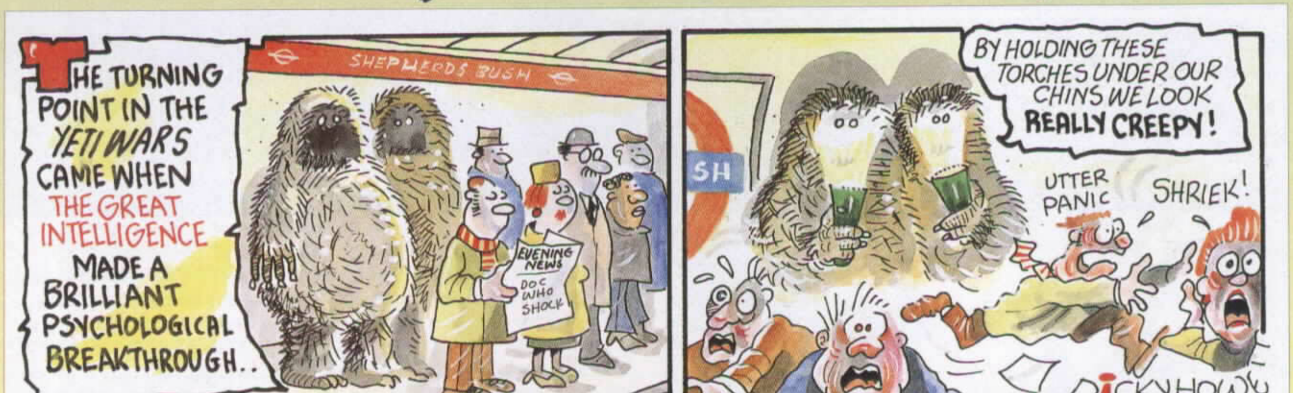

ÚJ
Doctor Who
KALANDOK
ANDROID
AZ IDŐ FOGSÁGÁBAN
MARC PLATT

COMPETITION

BBC
KINDA
DOCTOR WHO
U
Starring
PETER DAVISON

Kinda, the 1982 *Doctor Who* serial starring Peter Davison, is released by BBC Video on 3rd October. The allegorical story, written by Christopher Bailey and directed by Peter Grimwade, features some excellent performances by guest stars Richard Todd, Nerys Hughes and Mary Morris, as well as surprising appearances from *That's Life*'s Adrian Mills and *EastEnders*' Anna Wing. We have TEN copies of this exciting new video to give away in a FREE competition. Just write in, telling us the names of the characters Anna Wing and Adrian Mills played. Send your answers to us on the back of a postcard or a sealed envelope, marking your entry LOKA MOTION. Usual Marvel competition rules apply.

Doctor Who? by Tim Quinn and Dicky Howett


THE TURNING POINT IN THE YETI WARS CAME WHEN THE GREAT INTELLIGENCE MADE A BRILLIANT PSYCHOLOGICAL BREAKTHROUGH..
SHEPHERDS BUSH
EVENING NEWS
DOC WHO SHOCK
SH
BY HOLDING THESE TORCHES UNDER OUR CHINS WE LOOK REALLY CREEPY!
UTTER PANIC
SHRIEK!
DICKY HOWETT

DreamWatch magazine comes alive at the event of the year...

DreamWatch

94

October 29~30 *Park Inn International, Earls Court, London*

world premiere

SHAKEDOWN

Return of the Sontarans

The new video drama production that everyone has been talking about! Stars and crew will be attending our Saturday evening premiere of this new Sontaran space adventure, starring Jan Chappell, Brian Croucher, Carole Ann Ford, Sophie Aldred with more star names to be announced!

The production comprises several familiar industry names, including Terrance Dicks (scriptwriter), Kevin Davies (director), Ian Scoones (VFX designer) and Mark Ayres (composer). This exciting new production will be on sale at the event.

A limited edition, gold-embossed run of 200 signed copies will be available only to attendees of DreamWatch 94, who can order their copies now (strictly limited to one per attendee) by sending a crossed cheque/PO for £19.99 payable to 'DreamWatch Media Limited' to: DreamWatch PO Box 1015, Brighton BN2 2YU. (Please state your registration number if you have already booked to attend). Tapes will be issued to receipt holders at DreamWatch 94.

For more details about Shakedown, please send a SAE to the above address.

Our full weekend of entertainment includes something for everyone...

The Caves of Androzani: Join members of the cast and crew, including Peter Davison, Nicola Bryant, Graeme Harper, Maurice Roëves and Roger Limb - for an informal tenth anniversary reunion...

Blake's 7: Delve behind the scenes with producer David Maloney and scriptwriters Roger Parkes and James Follett - who launches his latest Earthsearch book at DreamWatch 94 - plus surprise appearances from in front of the camera!!!

Survivors: Celebrate the twentieth anniversary of the series with leading cast members Carolyn Seymour, Denis Lill, John Abineri and scriptwriter Martin Worth.

The Tomorrow People: Jaunt between the Seventies and Nineties series with Nicholas Young, Sammie Winmill, Philip Gilbert, director Paul Bernard and cast and crew from Tetra Films including writer Lee Pressman.

The Dark Dimension: See what might have been as scriptwriter Adrian Rigelsford and director Graeme Harper unveil never before seen designs and photos from this ill-fated production.

More Than Thirty Years in the Tardis: Just days ahead of its launch, a promotional panel with director Kevin Davies, who reveals the secrets of the extended footage - and some previously unseen Doctor Who material only recently unearthed (Kevin will also be available to sign copies of Orion's new Illustrated Hitch-Hiker's Guide to the Galaxy coffee table book).

Plus: **Star Trek- The Next Generation Romulan panel; Celebrity Banquet** - feast with the stars on Saturday evening; **Celebrity Auction** comprising almost exclusively of personal items donated by guests of DreamWatch 94 to benefit the Imperial Cancer Research Fund, Terence Higgins Trust and the Rwanda appeal; **WHO'S PARTY** - our late night Saturday evening programme based on a popular television format..and, of course, much, much more!

The Guest Banquet is £25 and is limited to fifty attendees. Please book immediately to avoid disappointment and enclose an SAE.
A limited amount of space is available for fanzine dealers. Send a SAE for availability and rates.

All guests will appear subject to unforeseen professional commitments

The cost of attending DreamWatch 94 is £35 for the entire weekend. (Due to the exclusive nature of the weekend we can only accept registrations for the whole weekend and not part thereof).

Please register the following for DreamWatch 94. I enclose a crossed cheque/ PO for ______ payable to DreamWatch 94.

Name(s): --

Address: --

Post to DreamWatch 94, 52 Deacon Road, Kingston-Upon-Thames, Surrey KT2 6LU. (Please enclose two SAEs, preferably A5).

Please send the whole of this portion
(Photocopies acceptable).

The Galactic Orphan

Photo © BBC Video

The Master destroyed her step-mother, her father and the world she grew up on was blotted out forever. Frankly, Nyssa of Traken didn't have the easiest of lives, and her travels in the TARDIS took her from the mathematical purity of Logopolis to the leperous Terminus, at the centre of the universe. Jane Walker talks to actress Sarah Sutton who reveals "I actually did like Nyssa very much . . ."

Sarah Sutton stood on the main concourse of Guildford station, a frail-looking figure dwarfed by a three-quarter length beige woollen cape. As I approached her she smiled. She was Nyssa, a tired and slightly older version, but Nyssa all the same.

As we walked towards Guildford Theatre, the reason for her fatigue became plain; she was recovering from a bout of 'flu, exacerbated by a sleepless night tending her sick two-year-old daughter Hannah. In spite of this, pride of her motherhood is plain.

"The fact is that I haven't worked a lot since I left *Doctor Who*, but it would be unfair of me to say *Doctor Who* finished my career. I think it's a mixture of all sorts of things. I got married, then I had Hannah, so my life's got a slightly different aspect now. I'm probably not quite as ambitious as I was. I did a lot of work when I was younger and I think I lost a lot of enthusiasm.

"I have done a couple of things since I left *Doctor Who* – I haven't been completely useless! Now that Hannah's getting a little bit older she'll be going to nursery soon, then full-time school, so I'm really starting to think about it.

"I'm personally very pleased that I haven't had much work while Hannah's been small. I'm happy that I've spent two and a half years with her. I feel as if I've done the best for her. I think the sad thing is that women think they can have it all, and I don't think the reality matches up.

"I think there's this thing that you can have a career and then decide, okay, I want to have a baby now. After so much you say, yeah, I've done that and I want to go back to work, and the child gets looked after by someone else. It's like a package, and that's fine as long as you accept that it's not the best for everybody concerned, because life just isn't that cozy.

"I'd like to get back to work. If I was offered a job now I wouldn't think twice about it. Acting is a super job, and I can't think of any job I'd rather do. It's just the bits in between that get longer and longer and I'm very well rested!"

GOOD INTENTIONS

Although Sarah first appeared as Nyssa in her debut story *The Keeper of Traken* in 1981, she was already familiar to television audiences through her leading role as Diana, the blind girl in the BBC serial *The Moon Stallion*. Her training at Elmhurst Ballet School lent grace to the role of the regal and delicate Nyssa, biochemist daughter of Consul Tremas, played by Anthony Ainley.

Photo © BBC

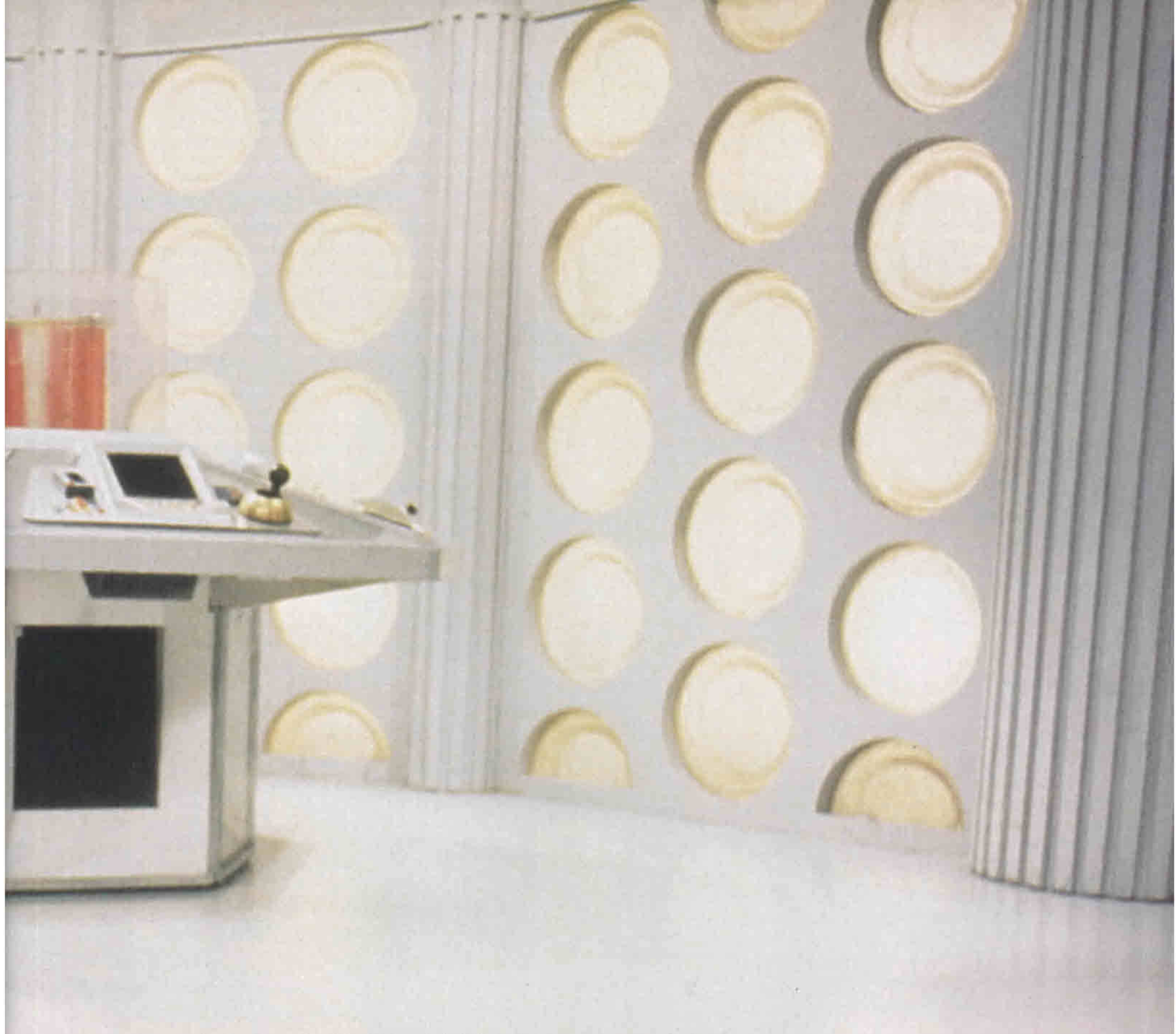


Photo © BBC Video

"I think what was quite nice about Nyssa was that she started out relatively strongly. Companions all start with good intentions but after a few episodes inevitably they get back into the same old mould. It's very difficult to maintain anything you start off with, but Nyssa didn't do too badly. I actually did like Nyssa very much.

"There were times when it wasn't convenient for her to be a scientist. 'It's more convenient for you to be an idiot now, dear!' Maybe because *Doctor Who* sprouted from the Sixties, it does regress back.

"The TARDIS was quite crowded when I was there, as well. There was Matthew (Waterhouse), Janet (Fielding) and myself, and then when Matthew went, Mark (Strickson) came, and I think that was a problem for the scriptwriters, finding something for us all to do.

"I'm often asked why I wasn't in *Kinda*, and I think the reason was that they wanted to give one of us a decent story, and that was Janet. Someone had to have a headache for a couple of episodes, and that was me. I didn't mind – it gave me the chance to do a bit more shopping!"

TEAMWORK

Sarah quickly struck up a good relationship with her colleagues, especially after the team of Peter Davison's Doctor, Nyssa and Tegan was established. "I could chat to Peter, really talk to Peter. I didn't find I could talk to Tom (Baker) very easily. I was so young, I felt in awe of him I suppose.

"The atmosphere was sort of 'Oh dear'. Whether it was because I had just started on the programme, or whether it was because of the atmosphere with Tom preparing to leave, I just felt I was walking on egg shells the whole time. I was very frightened in case I did something wrong, or said something I shouldn't say. I was quite young and I didn't want to upset anybody.

"I actually understood, because Tom was coming to the end of seven years as the Doctor, and I'm sure that must have been very strange for him. He's a very strong person – a very strong personality. That's not a bad thing but it just means that sometimes other people, especially if they're young, and relatively innocent like I was, felt over-awed by it all.

"I was born in Basingstoke, and I don't know how he got hold of this. He always used to say 'Come here Miss Basingstoke' which used to upset me, but I never let him know!

"Peter was very easy to get on with and I got on very well with Janet, although I'm sure she thought I was very immature! I was nineteen then and the singer Adam Ant was around. I used to come into the rehearsal room singing, and I know Peter and Janet would just look at me because they'd been listening to Radio Four, and they used to think I was most bizarre! 'Who's this Adam Ant? What a load of rubbish!' I was quite happy to see everyone from *Top of the Pops* in the canteen on a Wednesday when they used to record it, and Janet and Peter used to think I was completely mad.

"We're chalk and cheese, Janet and I, which is probably why we get on so well. We did go out socially occasionally, but I think we were all quite happy to zoom back to our normal lives at the end of the day. If you're in the studio, you're there until ten or eleven at night, so there's not much time left.

"Janet and I used to call Peter 'Flavour of the Month' because he was always zooming off to do voice-overs!"

The practicalities of working on a series like *Doctor Who* often meant that Sarah had to suffer her fair share of discomfort, especially in the early days when her original costume required an elaborate hairstyle, crowned with that little coronet. "That used to take hours to do because my hair had to be rollered into tiny curls, and it took forever to dry – hours! If we were going away filming I'd have to be at the BBC by three o'clock in the morning to get my hair done before we could go out at seven. It was ridiculous. I was glad when it became more relaxed."

LEGS AND CO.

Sarah kept part of her costume as a souvenir of her time on *Doctor Who*. "I have a necklace. I'm often asked to give things for a convention's charity auctions, and I've hung on and hung on to it, waiting for the one that I feel very strongly about.

"It was very nice of the BBC. They said 'You need something to wear around your neck. Here's some money – go out and buy something'. So off I went to Covent Garden and found this gold bubbled piece with a little garnet in the centre, very pretty. Quite how I've managed to have it with me at this present moment, I don't know! I must have sneaked off with it. Don't tell the BBC, they'll be after me.

"Poor Janet's costumes were so impractical but I was lucky – I was in trousers for a while. John (Nathan-Turner, the show's producer) told me that he'd had a lot of complaining letters, all saying 'Where have Nyssa's legs gone?' when I went from my original skirt to trousers, so that's why I went back into a shorter skirt."

Costume problems were highlighted during the filming of *Time-Flight*. "I didn't like the story, and it was cold – freezing cold. Poor Janet was the worst, at least I had trousers on. Seeing someone cry because they are so cold – that was awful.

"It was very bright, and having to look at cameras four feet from you, it just brought tears to your eyes. You just can't look sometimes, and the director would say 'keep your eyes open'. I just didn't understand the story, to be honest. I think it was just an excuse to have us sit on Concorde. We all thought we were going to get a ride on it. We were very disappointed!"

Sarah's disappointment was probably stronger than most – her father was a pilot, and one of her earliest memories is the smell of aviation fuel. However, *Doctor Who* did take her to Amsterdam for the location filming of *Arc of Infinity*. "I quite enjoyed that. We did go sight-seeing – there was Peter, Janet, myself and some of the crew. We went out for a meal and then we traipsed round the red light area, which was quite funny. I wanted to sit in a window, but nobody would let me – imagine the headlines!

"The only thing I didn't like about Amsterdam was that we did so much bloomin' running! It was one of those stories with endless chasing, and because I'm so short and Peter's so tall, I had to do about ten steps for his ►

one. I was shattered at the end of every day. You can notice that I'm always that last one – I could never keep up with anybody."

Sarah's final story, *Terminus*, is one of her favourites. "I think her last story, instead of Nyssa just fizzling out, was quite strong. I was lucky with that because some last stories can be a bit of a wet fish.

"It was a very dark and dreary last set. In fact, I found a picture of myself in it the other day, with me up in manacles with the Garm! I have no idea why I took my skirt off, I have to say! Because I was told to, probably. I think John (Nathan-Turner) decided that I'd got this very pretty underwear and it would be a shame for nobody to see it! I did enjoy it and I'm glad I wasn't blown into a million pieces like poor old Matthew. I wouldn't mind going back as Nyssa. I think she's got possibilities as a character."

ROMANTIC INTERLUDES

Doctor Who holds particularly special memories for Sarah. "I met my husband when he was a medical student, when I was actually doing *Doctor Who.* I met him at a friend's twenty-first birthday party. I was nineteen then, just a baby really.

"We got chatting, and I told him that I was in *Doctor Who.* We exchanged telephone numbers and he decided that he'd like to see me again. He telephoned, but I was always out filming, or in the studio and my landlady would leave messages saying that this chap had phoned. Every time I tried to phone him from the telephone box outside the studio he'd be out, so it took us ages to actually get in touch.

"Mike and I had our honeymoon at a *Doctor Who* convention, can you believe! It was in San Francisco at the San Jose convention. It fitted in with our wedding, so I rang up and said 'Can I bring my husband?' They were very kind because Mike upgraded our accommodation to a suite for us, and they picked up the bill and we really didn't expect them to do that. I still keep in touch with one of the chaps who organised that."

Convention appearances and the fans in general have a larger than normal role in the lives of actors who have been involved in the programme, something which they often find difficult to comprehend. "I find it strange because I can't understand why anyone should be so into one television programme. To spend so much time and money in the pursuit of a television programme, it just seems so bizarre.

"You do meet some very strange people, and I have had some very strange letters. When Janet was getting married to Nick Davies, about two months before the wedding I started getting letters from someone that were quite threatening, telling me about his dreams. He'd say 'I'm going to meet you. I'm going to see you at Janet's wedding'. I used to get these letters every other week, and I actually did find that quite unnerving. Absolutely nothing happened, it was just pure fantasy on his part. When I first started doing conventions in America, I went with John Nathan-Turner, and there was a chap there who was reasonably obsessed with me. He just followed me about everywhere giving me flowers, which was lovely and very kind, but was actually quite threatening. He said he'd written me songs and asked me to go to his room to listen to them. Like an idiot I thought maybe I should, maybe I'm being really odd, so I told John. He said 'No. You don't go near anyone's hotel room,' which seems obvious now but at the time I thought I was being over-sensitive."

The role of the female companion has often attracted criticism by feminists who would argue that the nature of the role is likely to attract admiring male fans, a small percentage of whom might take their feelings too far, causing the sort of odd incident unfortunately experienced by Sarah.

However, Sarah accepts these events stoically, and is quick to defend the programme. "*Doctor Who* was about the Doctor, otherwise it would have been *Doctor Who and the Nyssa Show!* They take over too much, women, and it makes the Doctor redundant, which is a male fear, isn't it?

"It's a true reflection of life in general really. I think women have always had that struggle, and although things have improved dramatically, at the end of the day biologically, we have children. We have to have that gentle side to us. You can't override nature to that extent. It's very dodgy ground really.

"I feel as if I ought to be saying 'It was awful, the women were treated badly, we all got these terrible lines', but I can't. It wouldn't have been *Doctor Who.* Maybe it should never have been *Doctor Who* as it was. It's just what is.

"My views on feminism have changed since I had Hannah. I used to be quite a strong feminist, but I'm not as belligerent as I used to be. I do think women have the right to do jobs if they want to do them. I don't know what the problem is with *Doctor Who* girls – although I'm aware there is a problem of some sort really. Janet Fielding is quite eloquent on this matter."

MATERNAL MATTERS

"It was never my main ambition to be a mother. My ambition when I was younger was to act, because that was all I knew. I started working as an actress when I was very young. I was used to doing my own thing and I'm quite independent. It's quite a tie, especially when you've taken of the role of motherhood and not passed your child off to other people to raise. It does put a lot of pressure on you. It's quite stressful and tiring.

"I keep umm-ing and ah-ing about having more children. I found it quite stressful, I have to say, having one. A year ago I would have said no, but I suppose I am starting to think about it. Of all my friends that have had babies, Hannah's far and a way the biggest one, and I'm the smallest person. It does make your eyes water to think about it!"

Sarah had a brief return to acting last year when she took part in the *Children in Need* pastiche *Dimensions in Time.* "It was great fun to do – I really enjoyed it. It was nice to see Peter, and Hannah was able to run about. She thought it was really funny. She kept saying 'Mummy's being chased by a monster!' She thought it was hysterical.

"It was quite funny because I was with Nicola Bryant, who I didn't actually work with in the the programme. She was in my little scene with Peter. When we actually started rehearsing she started talking in her American accent, and it gave Peter and I quite a shock! It was completely bizarre when she'd been talking in her English accent. But you forget.

"*Doctor Who* is quite a big chunk of my life, really. It was an influential time because I was young and hadn't long left school. I left home, I met Mike, I was working, earning my own money and it was a very jolly time for me. It does hold quite a strong place.

"My over-riding memory is that it was a very happy time for me, and I actually really enjoyed it. Maybe that's why I don't look back on it with too much bitterness, like some people do. You do sometimes feel embarrassed when you say you were in *Doctor Who,* but I don't see why I should be. It's been done, it's there."

◆

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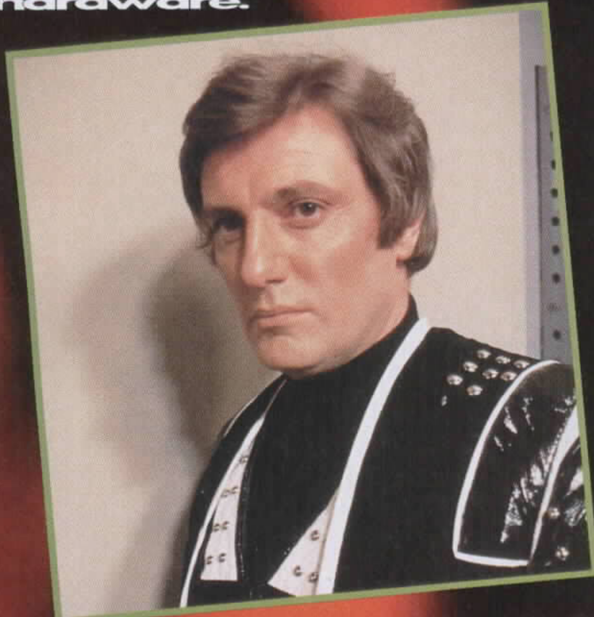

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PETER CUSHING
THE FORGOTTEN DOCTOR

Marcus Hearn looks back at the life and career of the late Peter Cushing – an unforgettable television and film star whose masterful interpretations of characters such as Sherlock Holmes and Doctor Who are often overlooked.

"Come with us into that strange new world – we cannot guarantee your safety, but I can promise you unimagined thrills."
Peter Cushing, *Dr. Who and the Daleks* trailer, 1965

In all fairness to obituary writers and tribute compilers everywhere, Peter Cushing's contribution to *Doctor Who* is easily eclipsed by the sheer scale of his other acting achievements – nearly a hundred films, over fifty major television productions and scores of theatre appearances serve to dwarf two rather quaint science-fiction films of the mid-Sixties. However, 1965's *Dr. Who and the Daleks* and 1966's *Daleks – Invasion Earth 2150AD* are worthy of remembrance by anybody who feels sad at the recent death of Peter Cushing. For these two films numbered amongst the favourite work of one of the best-loved British cinema and television actors that ever lived.

Peter Wilton Cushing was born the son of a quantity surveyor and, following a bizarre childhood which saw him dressed as a little girl by his mother, entered working life as a surveyor's assistant. Before long, he set his heart on developing the acting talent that had taken precedence over his academic studies while at school. Winning a scholarship to London's Guildhall School of Music and Drama, he made his professional debut in repertory theatre in 1935. Three years later, at the age of twenty-five, Cushing left for Hollywood with eight pounds in his pocket. Enduring a series of humdrum jobs (he once joked "I got hard-up and sold a pint of blood to a transfusion service – but was so run down that I collapsed and they had to pump *two* pints back into me") ambition saw the struggling young actor through some lean times. He did, eventually, win minor roles in several films, most notably the 1939 Laurel and Hardy movie *A Chump at Oxford*.

The Second World War interrupted a promising career, which resumed impressively with Laurence Olivier's classic film production of *Hamlet* in 1948. Prominent roles remained thin on the ground however, and mainstream success eluded Cushing until he entered the relatively young medium of television. He first made his mark starring in Rudolph Cartier's revolutionary production of *Nineteen Eighty-Four*. His compelling portrayal of the tortured Winston Smith contributed towards the 1954 play securing an audience only previously surpassed by the Queen's coronation. The BBC switchboard was jammed by viewers resistant to the new age of television Cartier and Cushing were ushering in.

It was shortly after this that Cushing's career took a completely different direction. Starring as the amoral Baron in Hammer's 1957 film *The Curse of Frankenstein* would change his life forever. At the age of forty-five he had finally arrived, and in 1958 he followed his definitive Frankenstein with the definitive Van Helsing in Hammer's *Dracula*. Another triumph was his brilliant portrayal of Sherlock Holmes. Hammer's 1959 film production of *The Hound of the Baskervilles* was merely Cushing's first chance to don the famous deerstalker, and he again made the world's finest consulting detective his own in an acclaimed, but now largely forgotten, BBC series in 1969. *The Masks of Death* in 1984 ensured that it was as Holmes that he made one of his final major performances.

Cushing's prolific work as the master of Hammer's house of horror is well documented. The typecasting that followed *The Curse of Frankenstein* appeared to bother him little, indeed he used it to lend a dignity and quality to many films that would have foundered as second-rate without him. He abhorred the post-*Exorcist* trend for 'splatter' movies, remaining a dedicated advocate of the atmospheric chillers he became so strongly identified with. "It is rewarding," he stated in the second volume of his autobiography, "when I receive letters from all age groups, particularly the present generation, giving their views on the old so-called 'horror' films. One and all prefer them to their modern counterparts, especially the vintage Hammer and Amicus productions."

It was, of course, for Amicus that he made his appearances as the Doctor in two charming films that are often sadly neglected parts of *Doctor Who*'s heritage. On becoming only the second actor to play the Doctor, Cushing was perhaps brave in presenting a portrayal far removed from William Hartnell's. He softened the character, creating a 'kindly uncle' persona not dissimilar to the 'dotty professor' Hartnell's Doctor would ultimately evolve into. Cushing's Doctor not only had the surname Who, but was an Earthbound scientist who had assembled TARDIS in his back garden with young granddaughter Susan. Roberta Tovey, who played Susan, remem-

bers Cushing vividly. "He was absolutely wonderful. He was so nice and so professional. People always say never work with children or animals but working with children and Daleks must have been quite brave!"

Roy Castle had already appeared alongside Cushing in the 1964 Amicus film *Dr. Terror's House of Horrors.* They were reunited a year later when he played Ian Chesterton to Peter Cushing's Doctor Who, again for the same producers. "I learnt such a lot from him," Roy recalls. "I remember the way he would take advantage of lighting and things like that. He could keep his eyes in the shade of a light until he made an action he wanted to impress you with. He could lift his eyes up, *just* that much, until the light caught his pale blue eyes. That was very, very striking and impressed me a lot."

British cinema-goers were similarly impressed, and *Dr. Who and the Daleks* was successful enough to merit an almost immediate sequel in 1966. The sequel's trailer proclaimed that Cushing would be returning in "his most thrill-making role."

"A lot of people have accused me of lowering my standards," he told reporter William Hall on the set of *Daleks – Invasion Earth 2150 AD*, "but I've never felt I'm wasting myself. You have to have a great ego to want to play Hamlet all the time, and I just haven't got that ego. Challenge me on this and I'll say: 'Well, I've kept working.' And that's surely the important thing.

"It was no surprise to me to learn that the first *Doctor Who* film came into the top twenty box-office hits last year, despite the panning the critics gave us. That's why they've done this sequel, and that's why they're spending almost twice as much on this one.

"I played Winston Smith in *Nineteen Eighty-Four* on TV, and it was probably the highlight of my television career. I'd like to have done the film version, but they gave it to Edmond O'Brien. I still don't know why. Now I'm playing Doctor Who while Bill Hartnell is doing it on television. But that's the way it goes. Down one minute, up the next. After a time you get used to it."

Although his ill heath affected shooting of the second film, Cushing delivered another sterling performance. He once again portrayed a Doctor whose grim determination to topple evil soon gave way to a mischievous wink and a playful grin. Presented as second fiddle to the Daleks, Cushing nevertheless excelled as the Doctor in a film which delivered some impressive effects and set pieces at the expense of much of the original movie's charm.

Despite the increased budget, and fifty thousand pounds spent on promotion, *Daleks – Invasion Earth 2150AD* failed to ignite the public's imagination the way *Dr. Who and the Daleks* had the year before. No more *Doctor Who* films were made, though had the producers' plans to make a Dalek movie every year seen fruition, it would have been intriguing to watch Cushing's Doctor develop. As it was, the actor rarely had the chance to indulge himself with such family oriented fantasy films again. With few notable exceptions, it was the horror output of companies such as Hammer, Amicus and Tyburn which dominated the rest of his career – films for which he will forever be associated. Indeed, it was for Hammer he intended to make his big-screen comeback this autumn with a specially-written cameo in the forthcoming *Vlad the Implaler.* As it is, Hammer's rebirth looks like becoming a welcome-home party with an absent guest of honour.

The hundreds that lined the streets of Whitstable to pay their respects at Cushing's funeral remembered him as a genial local character, happiest with his cherished collection of toy soldiers and a comic every morning. His friends will remember him as a gentle man who perhaps never recovered from the heartbreaking death of his wife, Helen, in 1971. The world's film enthusiasts will remember him from the sheer potency of the characters he brought to life in films as diverse as *The Mummy* and *Star Wars.*

We should remember Peter Cushing too, as a spellbinding actor who lent his talents to a magical, and often undervalued, portrayal of the Doctor.

He is sadly missed.

◆

DOCTOR AT THE DOME

SATURDAY 22nd OCTOBER 1994

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Lancaster's local Doctor Who club The Chancellery Guard invite you to a one day event celebrating Life and Future Times of The Seventh Doctor in conjunction with the Lancaster Literature Festival 1994: Exploring Tomorrow

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His Companion Ace SOPHIE ALDRED
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Advance Tickets: Adults £12.00 Children £7 Students £10.00
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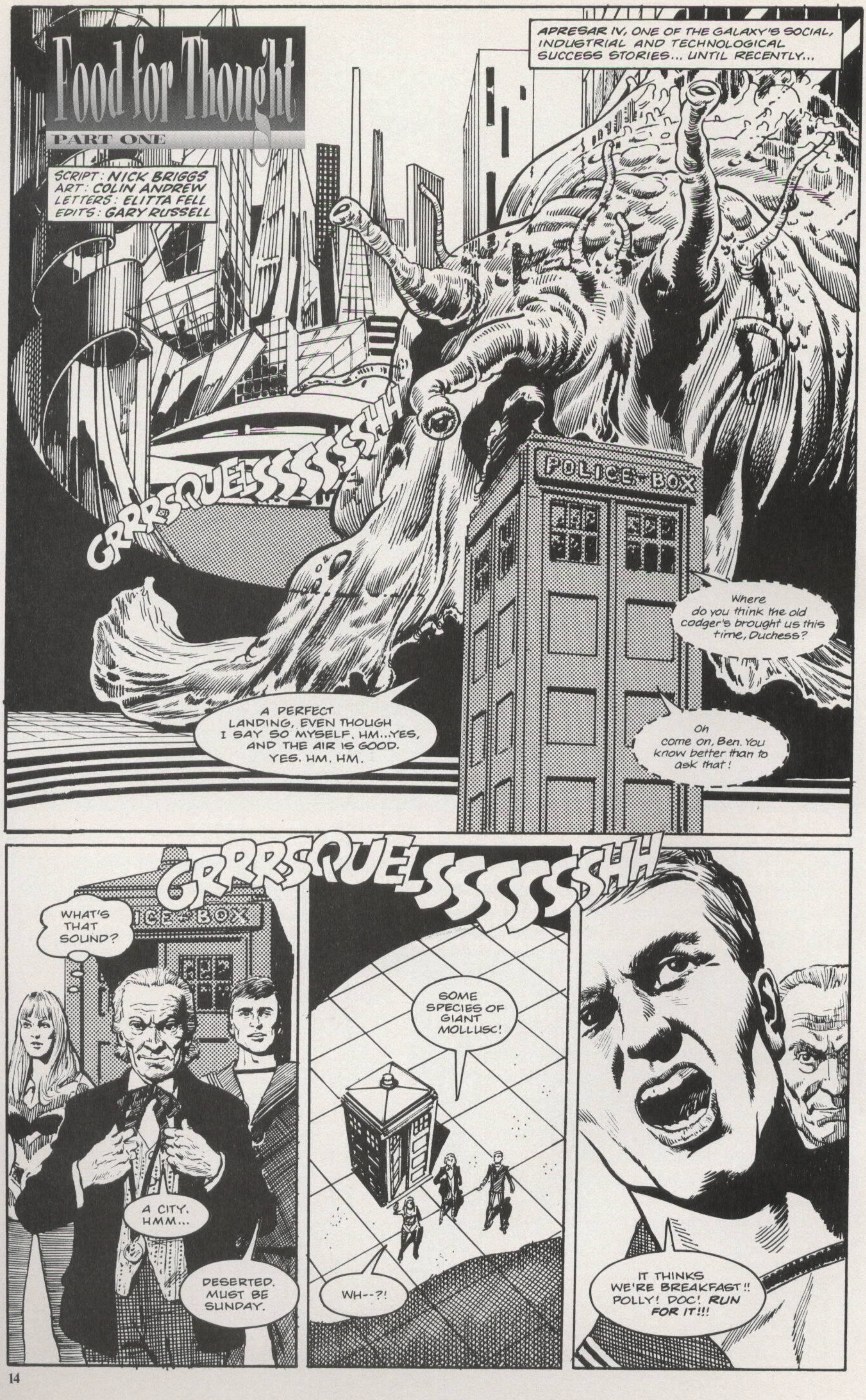
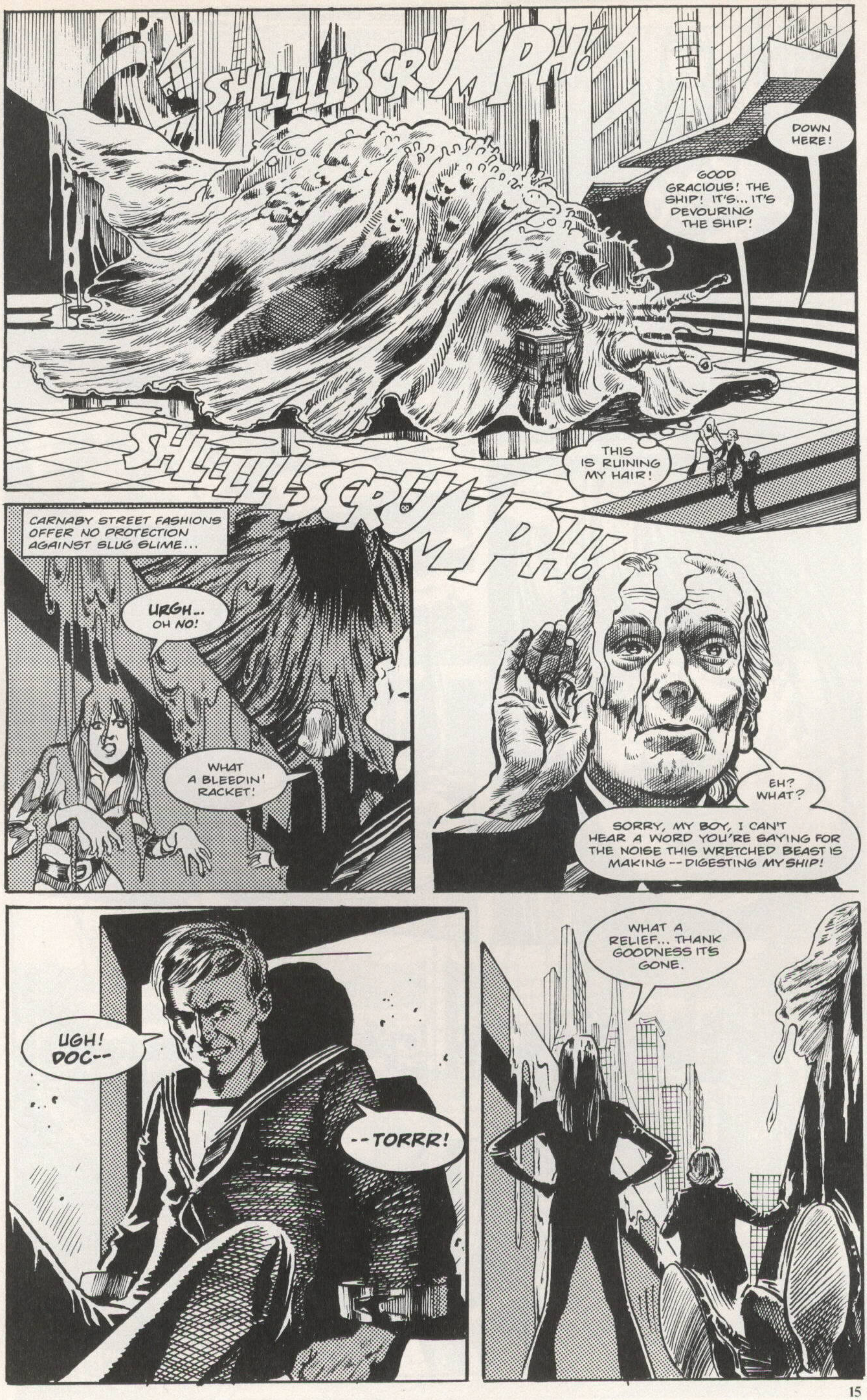
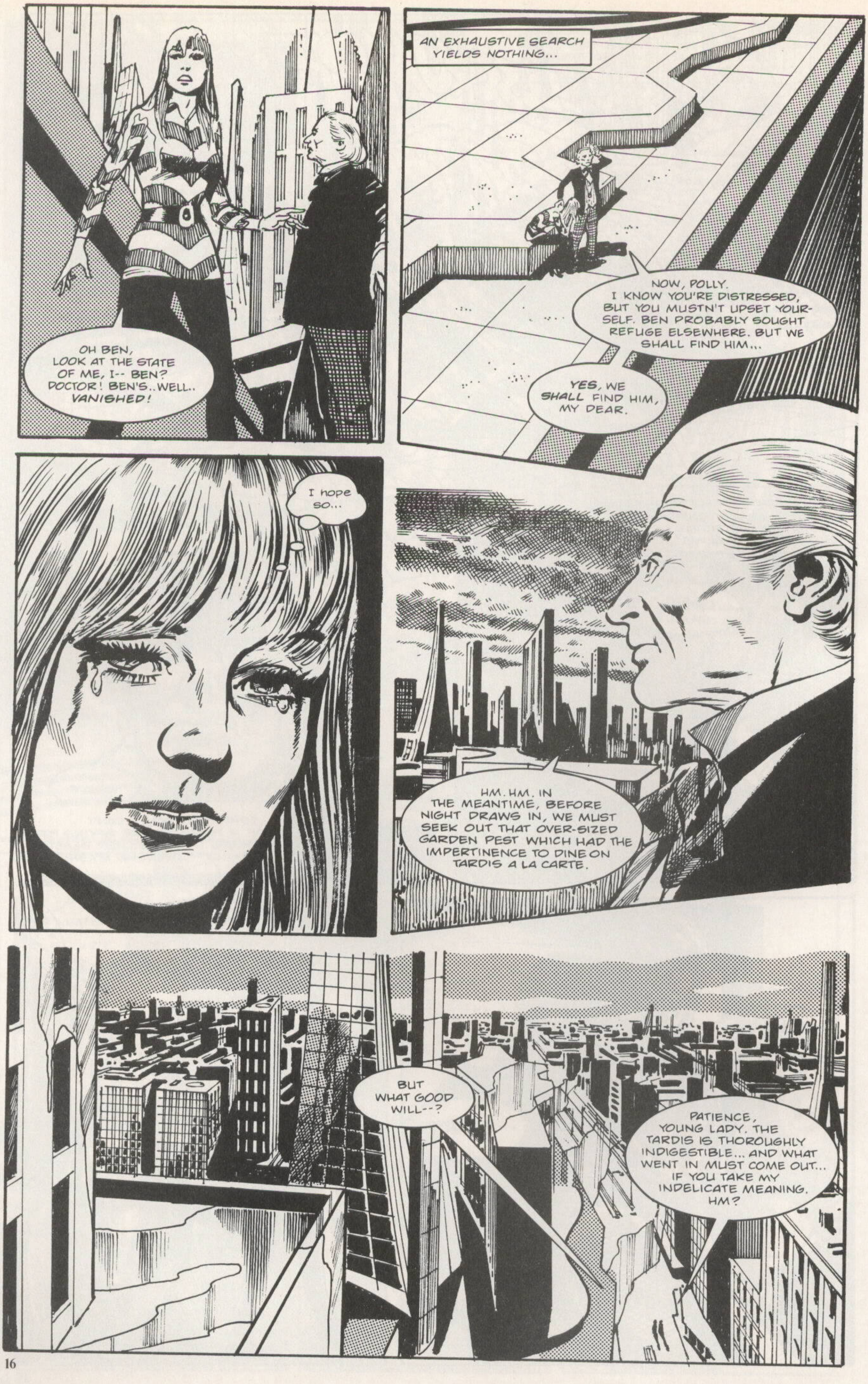
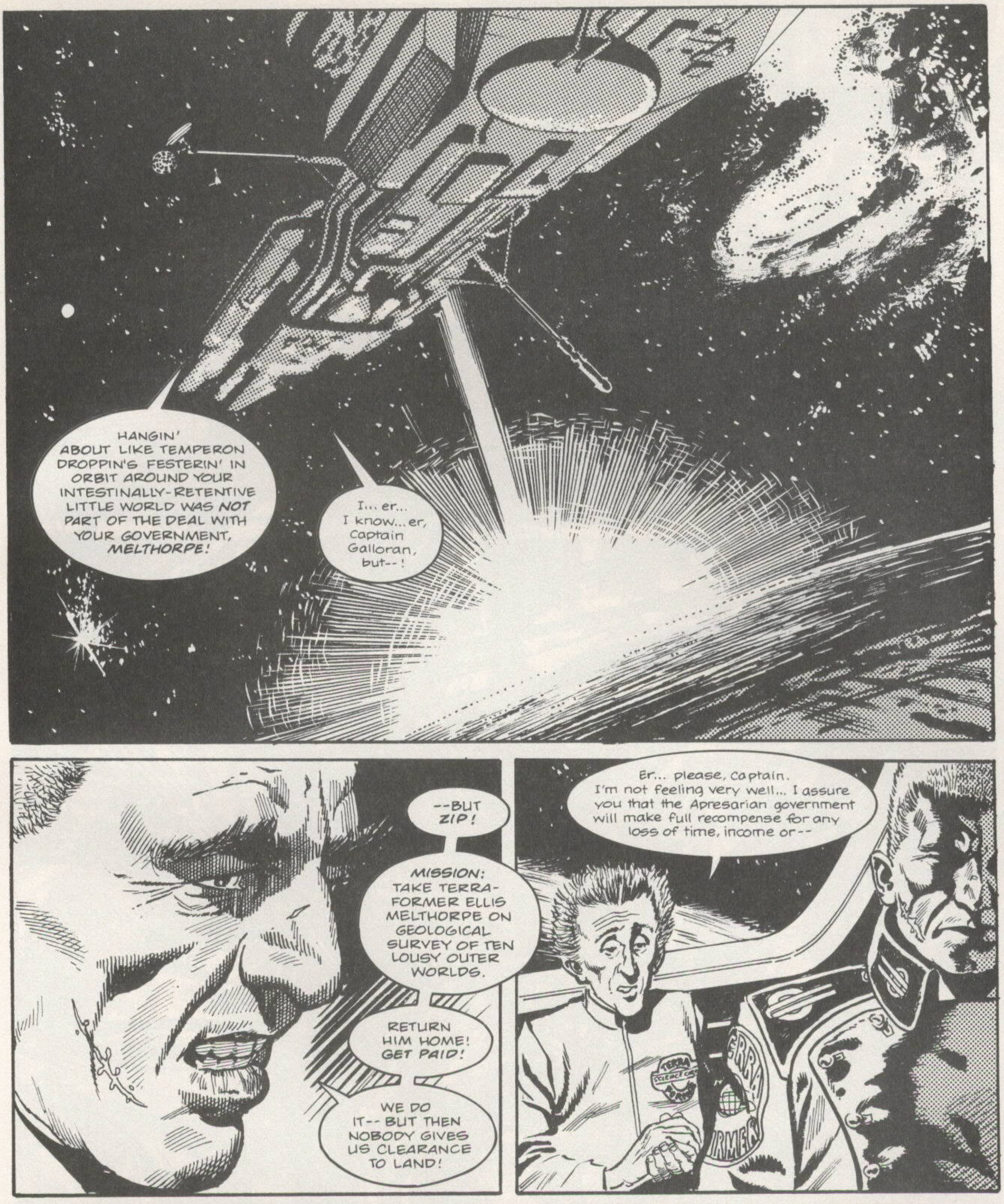
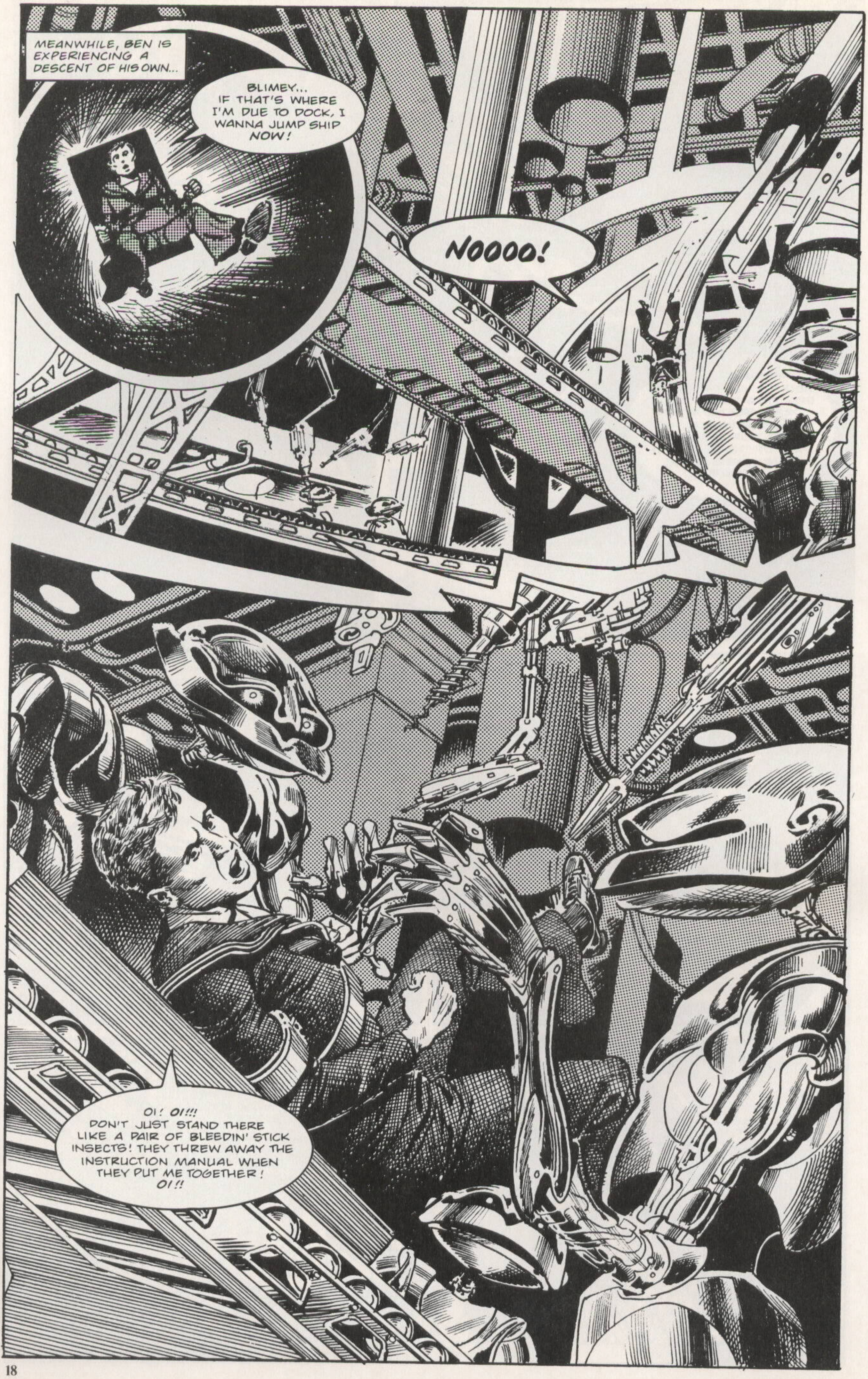
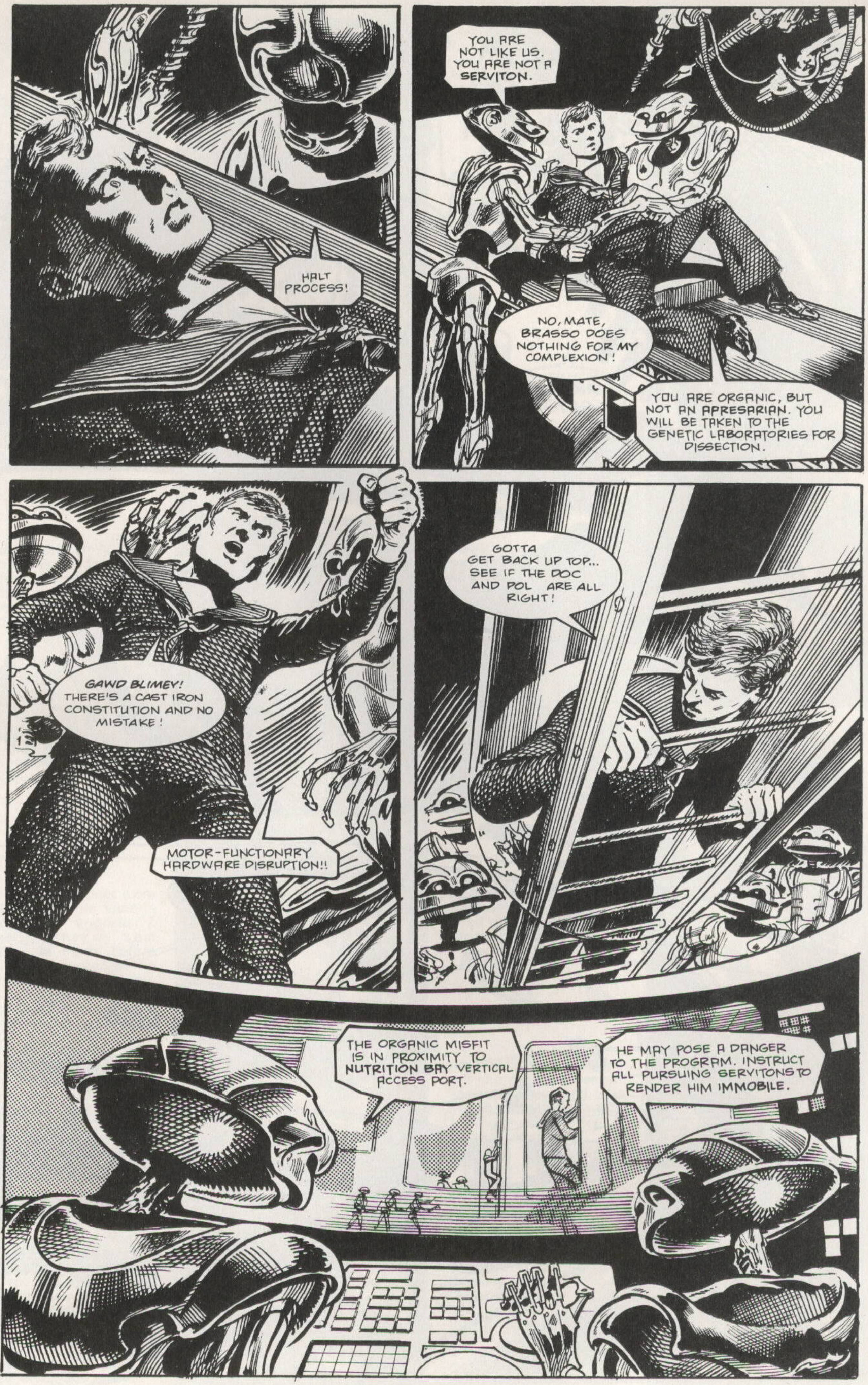

Food for Thought
PART ONE
SCRIPT : NICK BRIGGS
ART : COLIN ANDREW
LETTERS : ELITTA FELL
EDITS : GARY RUSSELL
APRESAR IV, ONE OF THE GALAXY'S SOCIAL, INDUSTRIAL AND TECHNOLOGICAL SUCCESS STORIES... UNTIL RECENTLY...
GRRRSQUELSSSSSSSHH
POLICE BOX
Where do you think the old codger's brought us this time, Duchess?
A PERFECT LANDING, EVEN THOUGH I SAY SO MYSELF. HM...YES, AND THE AIR IS GOOD. YES. HM. HM.
Oh come on, Ben. You know better than to ask that!
GRRRSQUELSSSSSSSHH
WHAT'S THAT SOUND?
A CITY. HMM...
DESERTED. MUST BE SUNDAY.
SOME SPECIES OF GIANT MOLLUSC!
WH--?!
IT THINKS WE'RE BREAKFAST!! POLLY! DOC! RUN FOR IT!!!

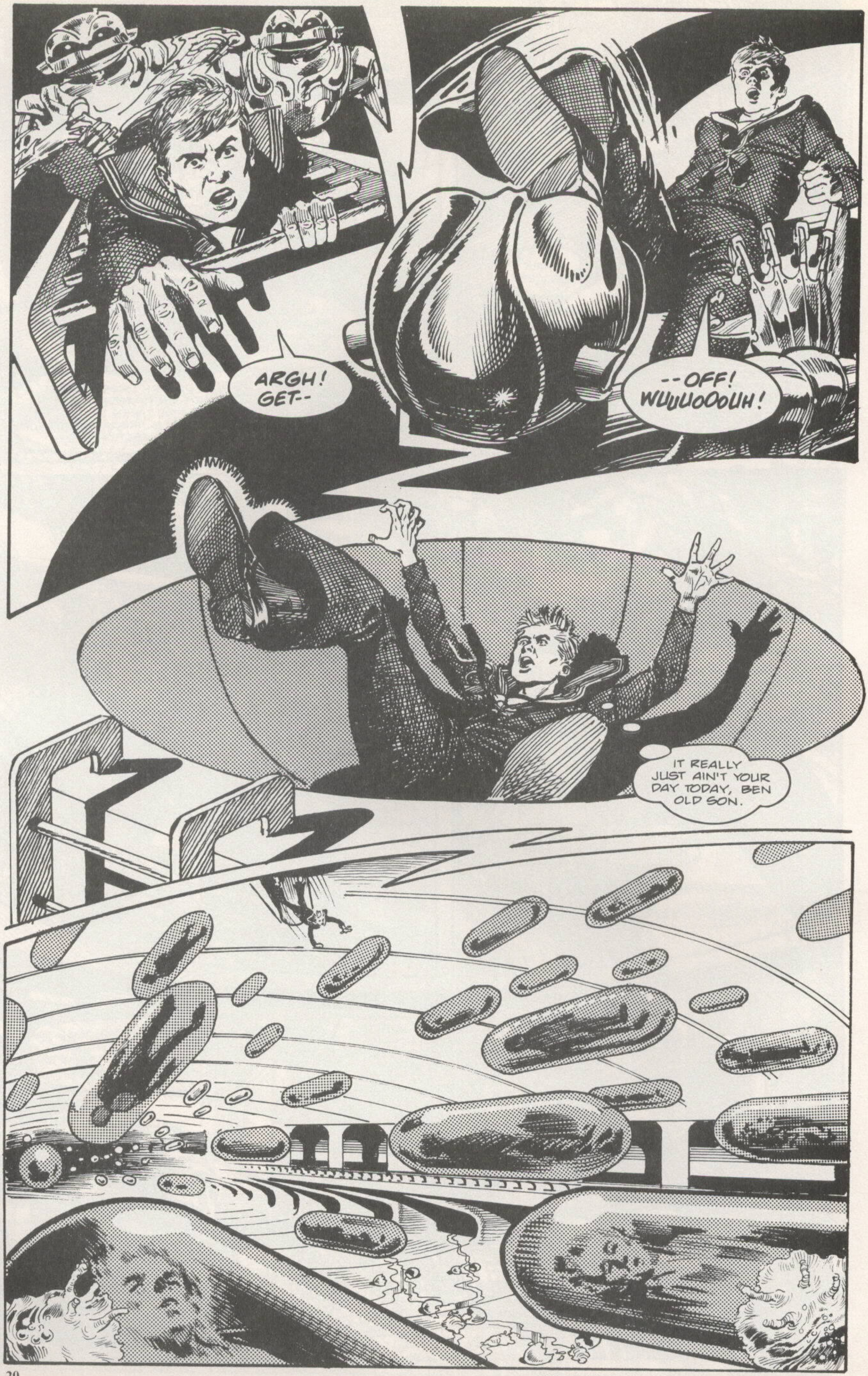

SHLLLLSCRUMPH!
DOWN HERE!
GOOD GRACIOUS! THE SHIP! IT'S... IT'S DEVOURING THE SHIP!
THIS IS RUINING MY HAIR!
SHLLLLLSCRUMPH!!
CARNABY STREET FASHIONS OFFER NO PROTECTION AGAINST SLUG SLIME...
URGH.. OH NO!
WHAT A BLEEDIN' RACKET!
EH? WHAT?
SORRY, MY BOY, I CAN'T HEAR A WORD YOU'RE SAYING FOR THE NOISE THIS WRETCHED BEAST IS MAKING -- DIGESTING MY SHIP!
UGH! DOC--
--TORRR!
WHAT A RELIEF... THANK GOODNESS IT'S GONE.


OH BEN, LOOK AT THE STATE OF ME, I-- BEN? DOCTOR! BEN'S..WELL.. **VANISHED!**
AN EXHAUSTIVE SEARCH YIELDS NOTHING...
NOW, POLLY. I KNOW YOU'RE DISTRESSED, BUT YOU MUSTN'T UPSET YOURSELF. BEN PROBABLY SOUGHT REFUGE ELSEWHERE. BUT WE SHALL FIND HIM...
YES, WE **SHALL** FIND HIM, MY DEAR.
I hope so...
HM. HM. IN THE MEANTIME, BEFORE NIGHT DRAWS IN, WE MUST SEEK OUT THAT OVER-SIZED GARDEN PEST WHICH HAD THE IMPERTINENCE TO DINE ON TARDIS A LA CARTE.
BUT WHAT GOOD WILL--?
PATIENCE, YOUNG LADY. THE TARDIS IS THOROUGHLY INDIGESTIBLE... AND WHAT WENT IN MUST COME OUT... IF YOU TAKE MY INDELICATE MEANING. HM?


HANGIN' ABOUT LIKE TEMPERON DROPPIN'S FESTERIN' IN ORBIT AROUND YOUR INTESTINALLY-RETENTIVE LITTLE WORLD WAS *NOT* PART OF THE DEAL WITH YOUR GOVERNMENT, *MELTHORPE!*
I... er... I know... er, Captain Galloran, but--!
--BUT *ZIP!*
MISSION: TAKE TERRA-FORMER ELLIS MELTHORPE ON GEOLOGICAL SURVEY OF TEN LOUSY OUTER WORLDS.
RETURN HIM HOME! *GET PAID!*
WE DO IT-- BUT THEN NOBODY GIVES US CLEARANCE TO LAND!
Er... please, Captain. I'm not feeling very well... I assure you that the Apresarian government will make full recompense for any loss of time, income or--
I AIN'T WAITIN' UP HERE TO GET WHAT'S DUE! I DON'T CARE WHAT THE *HELL'S* GOIN' ON DOWN THERE! WE'RE GOIN' IN NOW, OR WE'LL *FRAZZ* ON THE ATMOSPHERE!
HEAD-CASE
...HELL'S GOING ON DOWN THERE...


MEANWHILE, BEN IS EXPERIENCING A DESCENT OF HIS OWN...
BLIMEY... IF THAT'S WHERE I'M DUE TO DOCK, I WANNA JUMP SHIP *NOW!*
NOOOO!
OI! OI!!! DON'T JUST STAND THERE LIKE A PAIR OF BLEEDIN' STICK INSECTS! THEY THREW AWAY THE INSTRUCTION MANUAL WHEN THEY PUT ME TOGETHER! OI!!


HALT PROCESS!
YOU ARE NOT LIKE US. YOU ARE NOT A **SERVITON**.
NO, MATE, BRASSO DOES NOTHING FOR MY COMPLEXION!
YOU ARE ORGANIC, BUT NOT AN APRESARIAN. YOU WILL BE TAKEN TO THE GENETIC LABORATORIES FOR DISSECTION.
GAWD BLIMEY! THERE'S A CAST IRON CONSTITUTION AND NO MISTAKE!
MOTOR-FUNCTIONARY HARDWARE DISRUPTION!!
GOTTA GET BACK UP TOP... SEE IF THE DOC AND POL ARE ALL RIGHT!
THE ORGANIC MISFIT IS IN PROXIMITY TO **NUTRITION BAY** VERTICAL ACCESS PORT.
HE MAY POSE A DANGER TO THE PROGRAM. INSTRUCT ALL PURSUING SERVITONS TO RENDER HIM **IMMOBILE**.


ARGH! GET--
--OFF! WUUUOOOUH!
IT REALLY JUST AIN'T YOUR DAY TODAY, BEN OLD SON.

SECOND COURSE, NEXT ISSUE...

THE ICE WARRIORS

FOUR

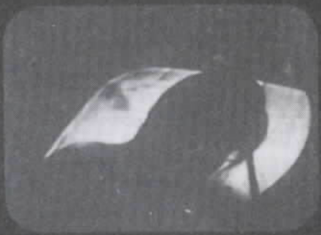
by Brian Hayles

directed by
Derek Martinus

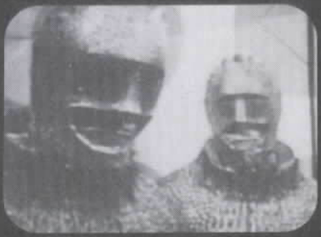
transmitted
2nd December 1967

THE ICE
WARRIORS

With Victoria firmly in the gun sights Zondal reports to his commander. "Ready to fire." Varga extends his arm to the control panel and flicks a switch . . .



. . . deactivating the cannon which retracts into its housing. "Not yet," he tells the bloodthirsty Zondal. "She is the bait."

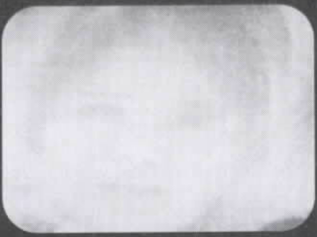


The Doctor requests more information from Victoria about the aggressive aliens. "They're from Mars," she starts, before being interrupted by an impatient Clent. "They're unimportant. Have you seen the propulsion unit of the space craft, girl?"

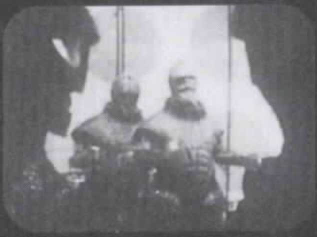
She confirms that the warriors are currently repairing the engines. Clent presses her further. "What kind are they? It's vitally important." "I've no idea," the young girl sobs as Clent proceeds to list different engine types.

The Doctor, knowing his friend lacks such technical knowledge, simply asks her for a description. But she becomes flustered by Clent's impatience.

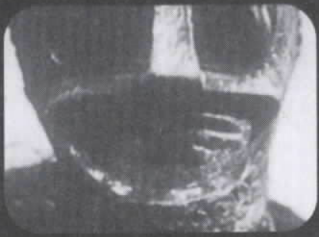
Communication between them is temporarily interrupted by the hostile weather. Her face fades from the screen, causing concern for the Doctor and frustration for Clent.



Deciding the girl has said enough the Martian commander details a warrior to recapture her. He needs answers to further questions.



"Why are they so interested in our engines? Why are they afraid?"



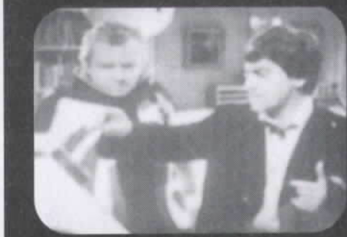
Victoria becomes aware someone is approaching. The Doctor tells her to make her way back to the base.

Standing up, Victoria sees a warrior emerging from the ship.

Desperately searching for a place to hide, the frightened girl heads down a narrow ravine.

After avoiding a small ice fall she presses herself against the wall and rubs her hands to keep warm. Turning around she sees a Martian following her.

Clent instructs the Doctor in the use of the automatic chemical dispenser. He promptly uses it to dial up something that he desperately needs. "Oh, what's that?" enquires Clent. "Water," he replies, and drinks the contents of the plastic container.



The Doctor dials another formula while he recaps their problematic situation. He holds up his new request. Clent, observing the chemical, asks how a phial of ammonium sulphide will help them.

He asks them what is known about Martian atmosphere. "Chiefly nitrogen with virtually no oxygen or hydrogen," Miss Garrett answers. "Then they're not going to enjoy this little concoction much are they?" says the Doctor playfully.

Clent is incensed by the Doctor's intention to visit the Martian ship. "I refuse to allow you to go." The Doctor convinces them he is the logical choice and Clent, reluctantly, permits him.

Miss Garrett supplies the Doctor with a wrist communicator. "As soon as I get to the glacier face I'll switch it on and you'll over hear," he tells her. "I hope."

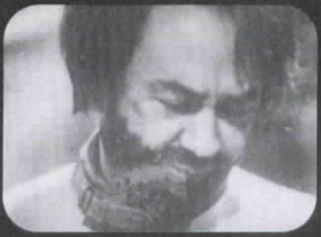
Miss Garrett and Leader Clent express concern that the Doctor is unarmed. "This is my defence," he replies and shocks them further adding that it is his intention to let the Martians take him prisoner.

Victoria continues towards the base. After smashing through a wall of ice she notices her wrist communicator is missing. Retracing her steps the young girl encounters the pursuing warrior.

Quickly she hides as the Martian lumbers past, stepping close to her device. Attempting to reclaim the communicator Victoria is captured in the vice-like grip of the creature's claw. Suddenly a small avalanche rains down on them both.

Penley announces that their young patient will regain consciousness soon. "His fever's gone," observes Storr.

But Penley is still worried about the effect the alien weapons have had on the young man. "Scientifically designed of course," scoffs Storr. Jamie awakens frightened and confused by his surroundings.



Penley attempts to apply a tranquilliser pad to ease the boy's headache. Jamie is reassured that Victoria is alive, but alarmed to learn that she has been imprisoned by the aliens. Aided by Storr he attempts to rise from the bed to rescue her.

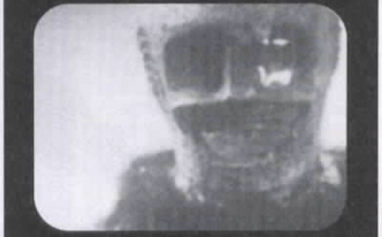
To his horror, Jamie finds he cannot walk. Penley tells him that the Martians' weapons must have affected his central nervous system. "You mean I'm paralysed."

Varga silently waits for news of Victoria's recapture.

Zondal enters the control room to report that Turoc has not yet returned with the girl. Varga is impatient to question the girl about the type of reactor that powers the base.

He needs to know if it contains the fuel elements needed to power their own engine's reactor. Two creatures enter and confirm that the ship's fuel is completely exhausted.

The commander realises that if the scientists succeed in melting the ice, the flooding will prevent their engines from working. "The gun is our only chance," concludes Zondal.



Victoria survives the avalanche but is trapped in the grip of the dead warrior. Her cries for help only succeed in bringing more snow and ice crashing down.

DOCTOR WHO

ARCHIVE FEATURE

Serial 4C

The Ark in Space

Photo © BBC Video

PART ONE (drn: 24'58")

The TARDIS arrives in a room on a lifeless space station. The Doctor emerges with Sarah Jane Smith and Harry Sullivan, complaining about Harry tampering with the helmic regulator. While the Doctor restores power to the room, Harry inadvertently operates a switch that traps Sarah in a small control room nearby. The Doctor judges that the hardware dates from around the thirtieth century, which they are now several thousand years beyond. He and Harry also become trapped in the room with Sarah, and the Doctor finds that the space station's systems have been sabotaged with cables bitten through. The Doctor makes repairs with his sonic screwdriver, restoring an air supply before they pass out, and opening the door. Back in the main chamber, he and Harry are attacked by an auto-guard system which is programmed to destroy anything organic. By the time the Doctor and Harry have disabled the guard system, Sarah has faded away from the couch where they left her to recover.

Sarah finds herself in a sealed booth, with voices welcoming her to Nerva and preparing her as a volunteer to pass beyond life. As gas seeps in around her, she passes out . . .

The Doctor and Harry move along the transom corridor encircling the space station, reaching the sterile region Area Q. Harry catches a glimpse of a green slug-like creature, just before they pass through a decontamination area into an access chamber. Here they find microfilm of all humanity's achievements, and beyond this a series of massive chambers – a huge cryogenic repository, with members of the human race sleeping in suspended animation in rows of pallets. The Doctor and Harry discover Sarah in a deep cryogenic sleep in one pallet, and set about trying to find a resuscitation unit. Opening a cupboard, Harry finds a huge insect-like creature bearing down on him . . .

PART TWO (drn: 24'49")

Long dead, the creature falls lifeless to the floor. A woman starts to revive in the chamber, helped by the Doctor and Harry. She is Vira, a First Medtech, and agrees to try to revive Sarah from her cryogenic bionosphere. Starting to revive their Prime Unit, Lazar (whom they have nicknamed Noah), she explains that Earth scientists predicted the world to be ravaged by solar flares and uninhabitable for five thousand years. The Doctor deduces that long ago, the space station was invaded by the insect creature, which sabotaged the 'alarm clock'. A fault in the power supply affects Noah's revival, and the Doctor finds that an green alien organism is growing in the solar stacks in Nerva's infrastructure. He switches to a secondary power supply.

Noah revives and is concerned about the impurities brought into the gene pool of humanity by the Doctor's party. After the Prime Unit has left

Photo © BBC Video.

to find the Doctor, Sarah recovers. Noah uses a stun gun on the Doctor as the Time Lord tries to warn him of the creature absorbing energy in the solar stacks. Investigating the stacks, Noah's hand is touched by some slime from the green creature.

Vira realises that Power Systems Technician Dune is missing from his pallet, so Harry and Sarah go to find the recovering Doctor. However, the trio are captured by Noah and taken back to the cryogenic chamber where Libri is waking up. Noah acts strangely, at one point telling Vira that he is Dune, and then rushes off with Libri in pursuit. The Doctor fears that the dead alien insect laid eggs in Dune, and that its off-spring will eat their way through the sleeping humanity. In the Main Control Room, after Noah shoots down Libri, the Prime Unit looks at his left hand: it is a mass of green alien flesh . . .

PART THREE (drn: 24' 05")

Noah succumbs to the alien power, and in his last moments of humanity he uses the tannoy-link to beg Vira to take control, commence revival procedures and evacuate Nerva. The Doctor persuades Vira to go with him, face Noah and learn more of the threat posed to them. The Medtech looks in horror at the mutating man who was to be her pair-bond. Soon the aliens, the Wirrn, will be in their adult form.

Back in the cryogenic chamber, Rogin and Lycett have been revived. The Doctor tells Vira not to start further revivals, and engages in a dangerous experiment with a dissected piece of the Wirrn Queen, linking in his own cerebral cortex to boost an image of the Queen's last memories to a screen. This shows the Queen being killed by half-a-million volts from the auto-guard system. During the experiment a Wirrn larva breaks in and kills Lycett, but Harry and Rogin repel it using fission guns.

The Doctor reverses the internal transmat to send Harry and Rogin to Main Control, but then the Wirrn cut the power to suffocate the humans. The Doctor decides to restore power in the solar stacks while the Wirrn are dormant, but finds himself confronted by Noah, undergoing the last stage of mutation into an adult Wirrn insect . . .

PART FOUR (drn: 24' 37")

Vira and Sarah rescue the Doctor from the Wirrn, as Noah tells Vira to abandon the station, using the transport ship. He explains that the Wirrn colonies in Andromeda were attacked by mankind, and now they will take vengeance to devour humanity's knowledge. The Doctor decides that the sleeping humans can be protected against the Wirrn using an electric fence, using the power source from the transport ship. Sarah agrees to take a cable from the ship through the narrow conduits to the cryogenic chamber. Rogin, Harry and Vira supply power from the vessel itself, and repel the Wirrn from the shuttle by rocket bursts.

On a scanner in the transport ship, Vira sees the Wirrn space-walking around the hull of Nerva and attacking the ship's cargo hold in force. The Doctor tells them to set the ship for automatic take-off and then evacuate, staying behind with Rogin to release the synestic locks. Rogin knocks the Doctor out and completes the job alone, perishing as the rocket lifts off with the Wirrn, led by Noah, inside. The rocket leaves the station but then explodes and Vira realises that Noah did have some shred of humanity left: he deliberately neglected to set the rocket stabilisers.

With the ship destroyed, Vira must rely on the transmat link to Earth to return her people home. The Doctor offers to transmat to Earth, with Sarah and Harry in tow, to check on the faulty diode receptors left there. The trio vanish from the transmat pads, as Vira prepares to revive her people.

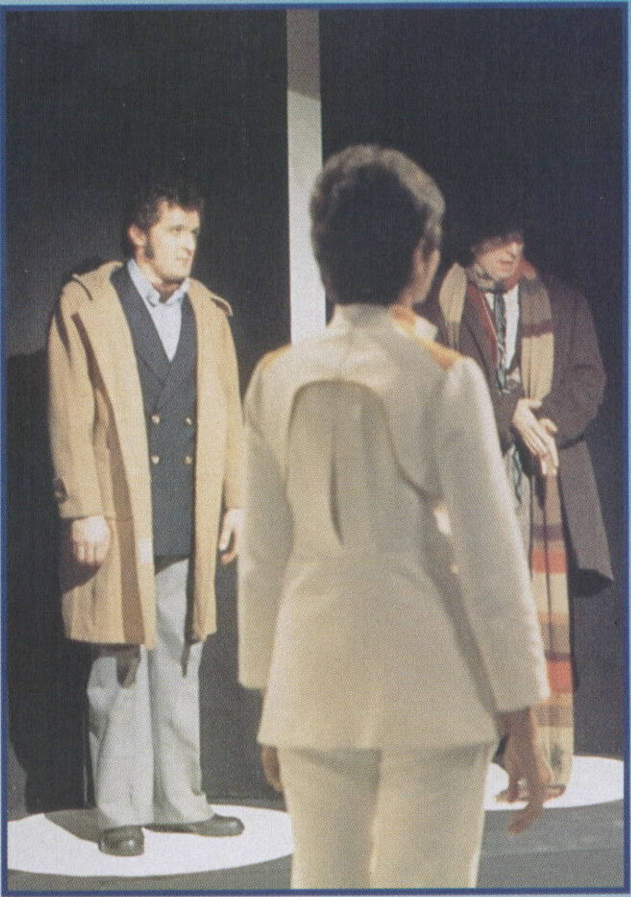
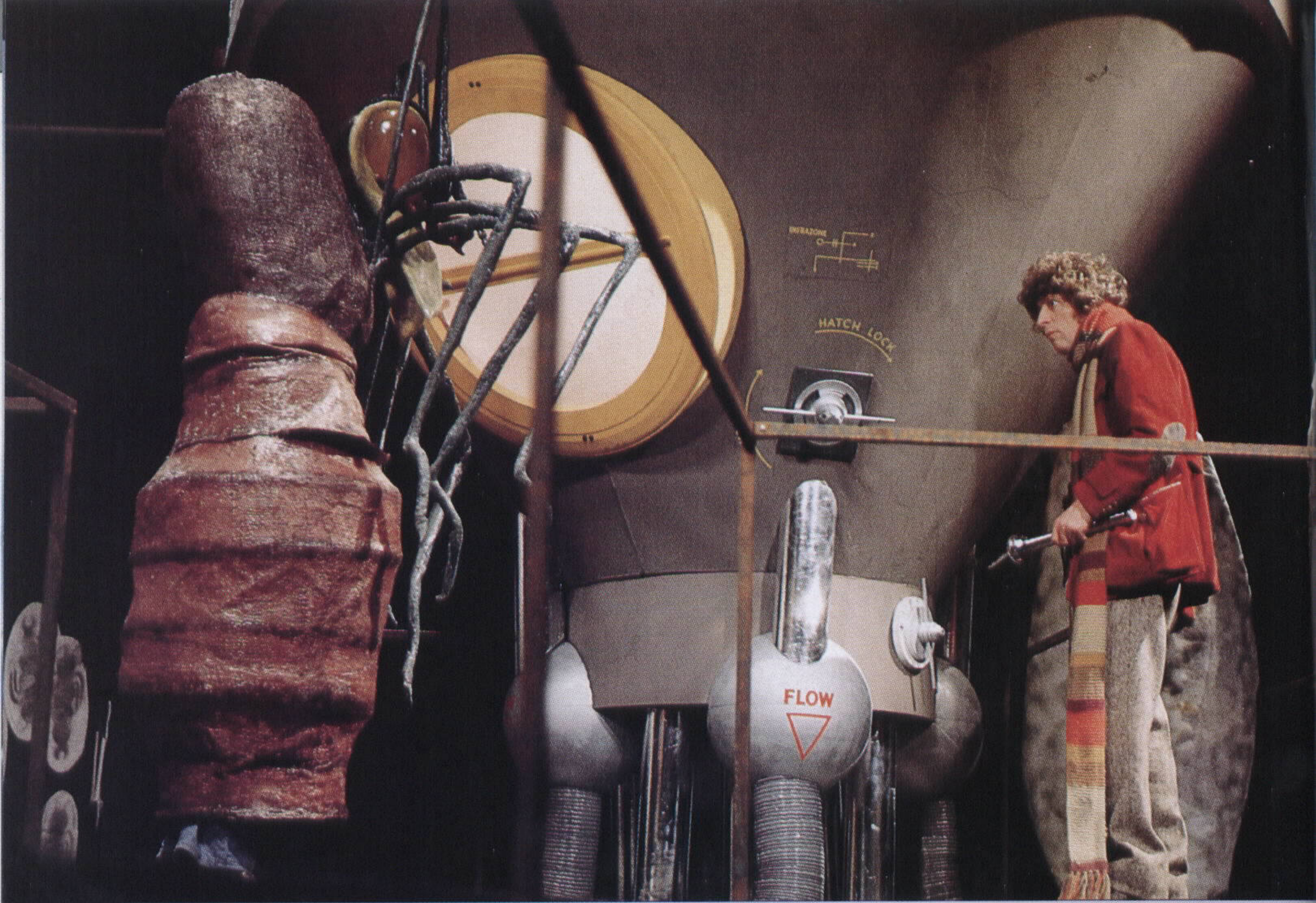


Photo © BBC Video.

Photo © BBC Video.



In 1973, John Lucarotti was brought back into the *Doctor Who* fold after an eight year absence. This previous work was produced during the William Hartnell era when Lucarotti had provided three historical dramas. The last of these had been *The Massacre of St Batholomew's Eve*, a storyline forced upon him by producer John Wiles and story editor Donald Tosh which he had never been entirely happy with, and which was heavily rewritten by Tosh. Since 1966, he had been writing many other scripts for television, contributing many episodes of *The Troubleshooters* plus instalments of *Joe 90* and *Paul Temple* amongst others.

As well as his television work, Lucarotti was also keen on writing novels or novelisations of his television serial scripts. It was during a visit to the offices of Universal-Tandem in 1973 that he bumped into Terrance Dicks, then script editor of *Doctor Who,* who was discussing the adaptations of *Doctor Who* serials into book form. At this time Dicks, along with producer Barry Letts, was setting up a new adult science-fiction drama series called *Moonbase 3,* which would be made over the summer between the tenth and eleventh recording blocks of *Doctor Who.* Realising that Lucarotti had experience of science-fiction drama, Dicks asked him to work on *Moonbase 3* for which the writer provided the episodes *Achilles Heel* and *Caster and Pollux.* Towards the end of 1973 Dicks, who was in the process of leaving *Doctor Who* and handing over script editing chores to Robert Holmes, then asked Lucarotti to come up with a six-part serial for the show, suggesting the theme of the whole of humanity being in cryogenic suspension.

It was Holmes who formally commissioned Lucarotti and who briefed him along with producer Barry Letts. Lucarotti worked on a story outline from Letts' vague suggestions at his home – a boat in Corsica where he lived with his family (as he had done in the Sixties), visiting London only when necessary.

Lucarotti's storyline concerned an immense spaceship – an ark containing human beings in an extended sleep, plus a plot of landscaped countryside approximately the size of Kent (the flora of which could be used by humanity to re-seed Earth). The Doctor piloted the TARDIS there to keep a rendezvous, but discovered that the spaceship's systems had malfunctioned. There were now aliens at work inside the ark, and these beings – called the Delc – came in two forms. The first race, who gave the orders, were effectively heads without bodies, and did all the mental reasoning for the Delc. The second species were the functional beings who did the physical tasks and took orders. As such they were bodies without heads, and could reproduce themselves almost instantaneously. The Delc were a form of fungus, whose spores had drifted through space, become trapped in the infrastructure of the space ark and germinated. To stop the Delc's decimation of the sleeping humans, the Doctor found that he was unable to blast the aliens since they simply exploded and released more spores – although he finally found that electrocution was effective.

Having not worked on *Doctor Who* since 1966 Lucarotti still believed that each episode had an individual episode title. Each of his submissions had a single-word title ending in the word "ball". Thus an early episode was entitled *Puffball* (describing the spore-like way the Delc reproduced), while the conclusion, in which the Doctor used a golf club to drive the Delc heads off into space, was called *Golfball.*

It was clear when the initial draft scripts started to arrive that they were not exactly what Holmes and new producer Philip Hinchcliffe had in mind. As the later episodes arrived (delayed by a postal dispute), Lucarotti had diverged greatly from the initial story idea, creating something very complex and too sophisticated for the target audience. The *Doctor Who* team knew that rewrites would be needed. Unfortunately, Lucarotti was very busy and unable to perform the rewrites immediately, with these problems compounded by the postal strike.

During August 1974, when Lucarotti's final scripts arrived, it was decided that these would have to be abandoned as unworkable. Hinchcliffe's first commission as producer therefore was a replacement story from Holmes. However, the script editor was unhappy about constructing a six-parter. Holmes believed that six-part stories dragged, and were effectively only a two-part serial and a four-part serial stuck together. Working along these lines, he and Hinchcliffe decided to replace Lucarotti's scripts with two stories, to be made by the same production team, with similar facilities, and to have a connected narrative.

Instead of having some location filming for all six episodes, followed by three blocks of studio recording, Hinchcliffe arranged his schedule to save time and money. He allocated all the location material to the two-part serial which, although it would follow the four-parter, would be made first. The four-part story, written by Holmes, would then be made entirely inside the studios as the 'cheap' story of the season. The two-story arrangement also offered the production team an extra 'first night' on which to hook the new audience with another serial. Normally, a script editor writing a script for his own series would have been frowned upon by the BBC and Writer's Guild, but since it was proved that the difficulties in rewriting were insurmountable, Holmes was allowed to totally rewrite the serial at home, with Hinchcliffe acting as script editor on the work (having been a script editor himself in the past).

Holmes rewrote the concepts of Lucarotti's script in eighteen days and created the four-episode story *The Ark in Space* – the remaining two episodes were assigned to Bob Baker and Dave Martin, who then wrote *The Sontaran Experiment*.

Parts of Holmes' scripts for *The Ark in Space* had parallels to *The Quatermass Experiment*, a 1953 BBC science-fiction serial by Nigel Kneale. In that story, a strange organism from space inhabited the body of an astronaut who returned to Earth in a capsule from which his two colleagues had vanished. The astronaut had now absorbed the intelligence, knowledge and experience of the others, in a similar manner to Noah saying that he was Dune during Part Two of Holmes' story. The climax of Part Two with Noah seeing his hand mutate into Wirrn flesh mirrored the climax of Episode Four of *The Quatermass Experiment*, in which the astronaut was revealed to have a badly mis-shapen hand. Despite the fact that the finished scripts were almost entirely Holmes' characters, dialogue and actions, Lucarotti still retained a partial copyright on the story as specified in BBC documentation because of the actual setting.

DOUBLED-UP

Only one crew was assigned to handle both *The Sontaran Experiment* and *The Ark in Space*. The director was Rodney Bennett, with these being his first assignments for the series. The designer was Roger Murray-Leach, again doing his first work on *Doctor Who*. Sylvia James, handling make-up, had worked on the programme during the Sixties as well as a couple of Jon Pertwee serials. Barbara Kidd was the costume designer, and had first joined the series with *Frontier in Space*. Visual effects were handled by John Friedlander and Tony Oxley, both receiving their first formal credits as visual effects designers on the show. The two-part story, *The Sontaran Experiment*, was videotaped on Dartmoor using an outside broadcast facility from Thursday 26th September to Tuesday 1st October, 1974.

The only filming for *The Ark in Space* was a small amount of silent 16mm footage for Part Four shot by Oxley. This showed the Wirrn making their way around the outside of the Ark, plus the launch and destruction of the transport ship. The first shots were achieved by the use of several small puppet Wirrn suspended on wires. It was the explosion of the transport ship which dictated that the sequence was shot on film.

Photo © BBC Video.

Judging by Holmes' script, it appears that those selected to survive on the Ark were not likely to have been the typically white British specimens seen in the finished programme. Vira was described as an "exotic dark-skinned woman" whose hyperslow movements and whispered speech on revival was described as being characteristics recognisable by Haitians as those of the living dead. The only other character described in the script to any degree was Lazar, indicated as being a dark, bearded man in his thirties wearing a rank badge.

Various parts of the script were being rewritten on Tuesday 8th October, mainly affecting scenes at the end of Part Four. Amendments on Monday 14th October included some dialogue between the Doctor and Harry in the control room during Part One such as the cricket ball sequence, plus the pair spotting the grub in the transom. Rewrites for Part Two included the scene in which the Doctor recovers from being stunned, and in Part Three, after the Wirrn have been repelled from the access chamber. The dialogue in Part Two concerning Dune's knowledge was rewritten on Thursday 17th October. The reference to the modified Bennett oscillator, by the Doctor as he examined the instrumentation, was an in-joke referring to the director.

Photo © BBC Video.

Rehearsals began in mid-October, during which time Tom Baker was recovering from a broken collar bone he had sustained when on location for *The Sontaran Experiment*. Only the regular cast of Baker, Elisabeth Sladen and Ian Marter were required for Part One (apart from some pre-recorded voices). Part Two saw the cast joined by Kenton Moore, Wendy Williams and Christopher Masters, none of whom had appeared on *Doctor Who* before. Regular stuntman and monster operator Stuart Fell was hired to play the Wirrn larvae which appeared in the first couple of episodes. When Fell was not available for rehearsals, Friedlander – who designed the monsters – took his place.

Voice recording for Parts One and Three was conducted on Wednesday 16th October. This required actress Gladys Spencer and actor/presenter Peter Tuddenham (later to provide the voices of Zen, Orac and Slave in *Blake's 7*). Spencer recorded the messages from the Earth High Minister heard by Sarah on the tranquiller couch in Part One, and also in the 'pep-talk' heard across Nerva from the start of Part Three. Tuddenham provided the voice which directed Sarah on the tranquiller couch in Part One, and also the stern mechanical voice outside the sterile area later in the same instalment.

UNIQUE TITLES

The Ark in Space Part One was recorded on Monday 28th October in TC3, with taping taking place from 7.30pm to 10pm (as it did on all four evenings). The first work of the evening was taping the opening and closing credits for Part One – the first credit sequence to be recorded with the new colour 35mm title sequence showing Tom Baker's face (although recorded in the spring, *Robot* did not have its titles added until December. For this initial recording on Part One, a different colour tint was used in contrast with all the remaining versions of the title sequence, up to and including *Shada* in 1979. The tunnel sequence started with a tint of yellow, pink and lilac, forming an emerald green Doctor-shaped tunnel, followed by a green/lilac logo and a green/yellow tunnel. This sequence had been developed over the summer of 1974 by Bernard Lodge.

Recorded next was the establishing shot of Nerva at the start of Part One plus all the shots from the point-of-view of the Wirrn Queen seen in Part One and on the monitor screen in Part Three. Throughout the serial, several establishing shots of Nerva itself were made on videotape in the studio, using Oxley' s model from the film sequences. The opening shot, showing Nerva orbiting a planet, used the mixture of images from three cameras. The first camera was trained on a photocaption of a starscape, the second showed a telejector of the planet and more stars, and the third was used to CSO in the model of Nerva from its blue background.

In a complex effect, the three cameras were then zoomed in together as the picture moved in on Nerva itself. The point-of-view shots used a camera fitted with a green Aida gell around the edge of the lens, which itself had been smeared with vaseline. A spark generator shot through a blue filter was lined up for a shot of the auto-guard attacking, and a single Wirrn mandible was held in front of the camera as the panels were sabotaged and Dune's pallet opened.

With these insert shots recorded, the opening and closing credits were taped for Part One of *The Sontaran Experiment* (using the standard blue/lilac tint of the next few years), after which a model shot of Nerva moving away seen in both Parts One and Two was recorded. After this the credits for Part Two of *The Sontaran Experiment* were recorded.

The rest of the evening concentrated on Part One of *The Ark in Space*. plus the start of Part Two – up to the point where Harry sees Vira's pallet starting to activate, when Wendy Williams would be needed. Recording was generally in sequence apart from the three scenes of Sarah on the tranquiller couch in the access chamber, all of which were taped together after the scenes in the two control rooms (which were constructed as linked sets). Some of the control panels came from stock, including a number of props made forGerry Anderson's *UFO*. The regular cast of Baker, Sladen and Marter wore the same costumes seen in the last scene of *Robot* Part Four. The TARDIS was not seen materialising, but was shown with its roof light flashing on arrival. After full materialisation the 'Police Public Call Box' sign was illuminated. The Doctor was seen using his yo-yo for the first time to estimate gravity readings on the station, and revealed that his long scarf was knitted by Madame Nostradamus. The auto-guard was lowered and raised from the camera gantries into the set of the main control room and, as the guard fired, a blue filtered spark was superimposed on the picture. Recording breaks were scheduled when the auto-guard burned the Doctor's scarf in two and singed his hat, substituting a smoking and damaged prop each time. The screw being unscrewed by the sonic screwdriver at the base of the table was a model shot in close-up with the screw manipulated from beneath. At the end of these sequences, cutaway shots of Harry's shoes being destroyed were taped. The destruction of the cricket ball was achieved simply by having Marter throw the ball out of shot, a flash light used off camera, and then burned remains of another ball were thrown back on Baker and Marter.

The tranquiller couch in the access chamber which Sarah found herself in made use of dry ice 'gas' to surround Sladen and red lights to indicate the tranquilising effect, plus a sliding clear screen which closed around the couch. Holmes' script also specified that classical music should be played behind these scenes.

The rest of Part One was recorded in sequence with recording breaks wherever necessary. One such break was used to reposition the cameras to ►

◄ make the outer rim of Nerva appear larger than the section which had been built. Again, cut-in shots were recorded for the grub vanishing under the floor, and the larva's view of the Doctor and Harry, again through an Aida mask. Lights shone through holes on a black backdrop were used to show space outside the windows of the transom corridor. This was a jigsaw set, with curved sections of corridor which could be rearranged in different configurations and have bulkhead doors inserted into different sections of it.

The access room, built adjacent to the cryogenic chamber, incorporated the tranquiller couch, a door leading to the Animal-Botanic section and a large number of microfilm drawers, all situated in one of sixteen numbered blocks on the wall. Holmes' script described the cryogenic chamber itself as being a long, tunnel-shaped corridor lined with horizontal beds, on which the humans lay under plastic shrouds. Murray-Leach and Bennett had both felt unhappy about trying to achieve such an effect within the confines of the studio by using mirrors of painted backdrops to increase the tunnel length. Instead, Murray-Leach decided to take the rows of sleepers upwards, using vertically mounted pallets. Camera angles in the cryogenic chamber emphasised the size: one shot from a crane camera looked down on the Doctor in the chamber, while others at ground level could look upwards, showing the height of the stacked pallets behind the cast.

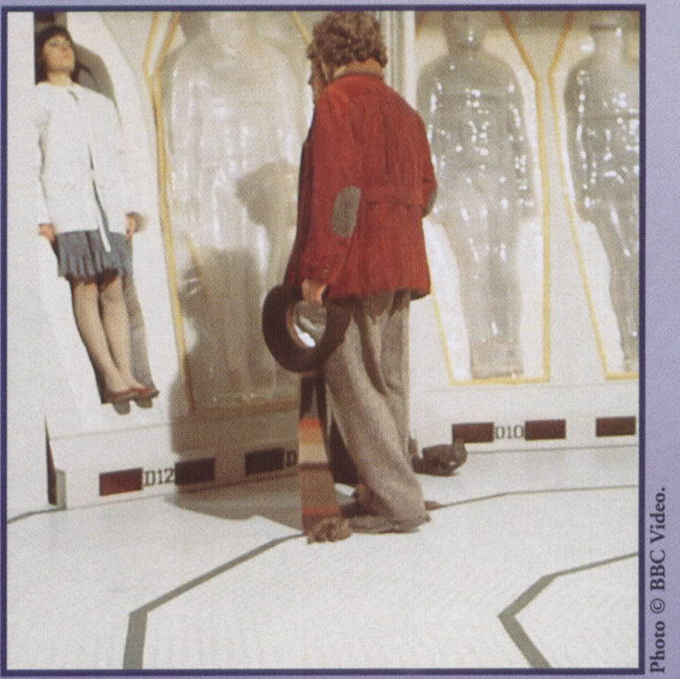


Photo © BBC Video.

To give the impression that there was a second chamber into which the Doctor ventured to give his 'homo sapiens' speech, a reflecting mirror was placed at the end of a short corridor leading off the cryogenic chamber, reflecting back a symmetrical image of the corridor itself and 'another' chamber. The mirror was used in recording for Part One only, after which the corridor was blanked off by a plain wall which could be seen in later episodes. Recording breaks were scheduled before and after the 'homo sapiens' speech to allow for camera and actor movement. The pallets were all mounted on moveable wall elements, meaning that they could be added and removed during recording breaks, depending on the camera angles required. Each pallet also bore a code. Ground level was Level D, with Level E above it. Vira was in D1, Noah in D2, Dune in D3, Libri in D6, Rogin in D8, Lycett in D9 and Sarah in D12.

The cryogenic capsules were vacuum formed plastic and fibreglass, and dummies were placed in the upper storeys of the pallet stacks. The lower ten pallets in the first recording block were occupied by nine extras (one of whom was Brian Jacobs as Dune in the insert taped at the start of the evening) and Elisabeth Sladen, who had changed into the Nerva tunic after the tranquiller couch scenes. The costumes for the sleepers were simple white outfits, although different characters had different coloured flashes across their shoulders. As Prime Unit, Lazar/Noah had red flashes as did Rogin. First Medtech Vira had yellow, Lycett and Libri had green and Sarah's outfit was trimmed with blue. The costumes were described in the script as short, white tunics for the women, and similar tunics with white shorts for the men. The dead Wirrn which appeared at the end of Part One was described by Holmes as having "gelatinous jointed tentacles bristling with coarse hair, a huge single faceted 'eye' and ferocious open-gaping mandibles". The dead Queen prop differed from the two costumes used later in the serial by having a large claw attached to the end of its abdomen section.

GREEN MONSTERS

Part Two was taped on Tuesday 29th October, with an hour of insert pre-recording at 2.30pm. This consisted of two close-ups using the model of the infrastructure solar stacks, showing Wirrn larva inside seen from the Doctor's point of view, and later cracking the observation panel. The infrastructure was a raised set on a low gantry, accessed by stairs leading down from a hatch, and built around the solar stacks. Three of the extras used the previous day to stand in for Wendy Williams, Kenton Moore and Christopher Masters were now no longer needed, nor was Brian Jacobs who had played Dune. The green Wirrn larva was made by John Friedlander using polythene bubble packaging painted with latex and sprayed green.

The recording of the episode was almost entirely in transmission order, apart from two brief scenes recorded in the infrastructure, with Stuart Fell in the larva outfit, which were made together. It was intended to go from the first shot of Vira reviving in Part Two through to the sixth scene of Part Three, thus recording all other material in which Noah's left hand was mutated, and before the revival of Rogin and Lycett. This also meant that Christopher Masters would still be available to play Libri's corpse. As the inhabitants of the pallets revived, the red panel at the base flashed and the illuminated panel darkened as they awoke. In the script for this episode, Harry's full rank was established as Surgeon-Lieutenant.

The firing effect for Noah's gun was achieved by a sound effect and a video effect. A pale blue circle was superimposed on the end of the gun, while different effects were used on the target. For the Doctor being stunned, a blue halo appeared around Tom Baker, but for the shot of Libri being killed, a pale blue 'splodge' was superimposed over the actor. Both uses of the blaster involved cut-in shots recorded at the ends of scenes with the blue light superimposed over the muzzle or victim. The script indicated that the effect of Noah's gun on Libri was fatal because Noah fired for longer than he had done with the Doctor.

Unfortunately, progress in studio was not as fast as expected that evening, and it was all that the team could do to complete recording Part Two. The opening scenes for Part Three remained unrecorded, and would have to be remounted in the second studio recording a fortnight later.

The full adult versions of the Wirrn were operated by actors in the final two episodes. Friedlander had made two costumes which were built over a bamboo frame and included a fibreglass head and a moulded latex abdomen. Plans for the Wirrn to be seen eating their way through Nerva's bulkheads, crawling along on their legs or hanging by their pincer claws – as indicated in the scripts – all had to be dropped for practical reasons.

Rehearsals for the second studio block began almost immediately after the first block was completed. Joining the cast for the final studio recordings were Richardson Morgan, John Gregg and Nick Hobbs. Morgan, cast as Rogin, had appeared as Corporal Blake in *The Web of Fear* Episodes 1 to 4 whilst Hobbs, operating one of the two adult Wirrn alongside Stuart Fell, had been a stunts and monster-man since 1970 in a variety of roles.

RECORDING CHANGES

Part Three was recorded on Monday 11th November in TC1, starting from the point where recording should have concluded in the previous block. Because of the make-up changes required for Kenton Moore, it was not possible to record the early scenes with only Noah's hand mutated, and so the start of Part Three had been partially rewritten and was scheduled to be recorded the following afternoon. After recording a couple of early scenes in the cryogenic and access chambers, work switched to the transom for the taping of the Wirrn grub sequences, scenes of the Doctor's group moving along Nerva's rim in Part Four, the empty rim for the High Minister's speech in Part Three and then a couple of sequences with the Doctor, Vira and the mutating Noah (whose left arm and left side of head and body were made up with Wirrn flesh). The final scene to be recorded, that of Noah pleading with Vira to kill him, required a cut-in shot of Noah's gun being thrown to the floor.

Recording then switched back to the access and cryogenic chambers for most of the evening, with the bulk of Part Three then recorded in order. The two scenes in which Harry and Rogin came up against a further mutation of Noah (now with a Wirrn eye) in the transom were recorded together just before the climactic scenes in the infrastructure.

In the script, the Doctor asked Rogin to tie him down as he linked his mind to that of the dead Wirrn progenitor, in case his mind should be taken over. For the scene involving Rogin and Harry using fission guns on the Wirrn larva, a model close-up done as an insert was used to show bits of the creature's flesh peeling away. The fission guns – referred to as fission hoses in the script – were working props, the ends of which unfolded when fired. The blasts on the target were shown by superimposing the effects from a spark machine, plus a blue lamp image placed over the end of the guns themselves.

The infrastructure was now dressed with Wirrn pupae hanging against the black backdrops, one of which was torn open by a prop Wirrn leg at the start of Part Four to indicate hatching. The superimposition of two camera images was used to show Kenton Moore's half-face as Noah's features for the last time at the end of Part Three as it became part of the Wirrn operated by Fell. After this there was a recording break scheduled, and recording then resumed with Moore delivering his lines of dialogue through a microphone off-set, which distorted his tones into the voice of the Wirrn, with Fell operating the costume. With this being the first use of the full Wirrn costumes, Bennett instructed his camera team to be careful to avoid showing the base of the insects – which would reveal a pair of human feet. Taping went through the cliffhanger into the first scene of Part Four, and the final scene of the evening was the Doctor's party meeting Harry and Rogin in the control room. This called for a monochrome monitor built into the set to show three different caption slides depicting technical plans of Nerva.

Photo © BBC Video.

THE ADULT WIRRN

Part Four was recorded on Tuesday 12th December, with a BBC photographer on the set of the cryogenic chamber, for which Tom Baker posed lying on the body of the Wirrn Queen. The afternoon also had an hour devoted to recording insert shots and the rescheduled start of Part Three. First to be taped were close-up inserts of a monitor screen showing the Wirrn Queen's memories recorded with the first block, and now played back into studio for Part Three. Another insert for Part Three was a single shot of the Wirrn larva battering at the inspection grille of the cryogenic chamber. After this, the first six sequences for Part Three were finally recorded – hence the reprise of Noah looking at his hand at the start of Part Three was different to the end of Part Two. The script rewrites changed some of the camera shots, and also added Harry's dialogue to Sarah about the High Minister of Earth being a woman. The final couple of inserts for the afternoon were two shots looking down into the dock section of the shuttle to be shown later, on a monitor on the crew deck. The first of these showed the two Wirrn being blasted with steam, while the second showed Rogin at work on the synestic locks.

Part Four was then recorded in the evening, and was generally made in sequence. Two early dock section scenes were taped together at the start of the evening, and all the infrastructure scenes were recorded together after the Wirrn's abortive attempts to enter the cryogenic chamber. Towards the very end of the evening, all the scenes in the crew deck of the shuttle were also completed before action moved to the climactic scenes between Rogin and the Doctor in the dock section. The underside of the transport ship was built in the dock section supported on three legs with synestic locking panels, and the ship itself was entered up a ladder which was lowered 'automatically'. The interior of the crew deck was generally lit in a harsh blue light, and incorporated a colour monitor on which the inserts recorded that afternoon could be played.

Two sections of conduit were built for Elisabeth Sladen to crawl through, offering different camera angles. Conduit 'A' allowed close-ups, consisting of only two sides to the triangular tube. Conduit 'B' though was a full triangular tunnel, allowing only head-on shots of the actress. Recording breaks were scheduled to allow Sladen to move back and forth between the two sets, and the voices of the actors when using the radio link were distorted accordingly. Another recording break was scheduled to rig up the flash and smoke charges on the access/cryogenic chamber door for the scene in which the Doctor repels a curious Wirrn, over which blue sparks from a spark generator were superimposed. Another flash charge was used for the scene in which the Doctor electrocuted the Wirrn that tried to drag Sarah into the ducting.

A countdown clock prop (one of the *UFO* panels) was used as a cut-in during one of the crew deck scenes to show the lift-off countdown of the transport ship. When removing the synestic locking panels, the Doctor slipped one into his pocket, since it was required as part of the plot in *The Sontaran Experiment*. A recording break was scheduled in the last scene to allow Sladen to change from her Nerva costume into her outfit from *The Sontaran Experiment* while Marter simply donned a duffle coat, and a heavy overcoat was brought in for Baker. A roll-back-and-mix effect was used at the end of recording for the departure of the Doctor, Sarah and Harry in the transmat tubes – the same effect having been used throughout the story for scenes involving the tranquiller couch. It was also during this studio session that the *Robot* titles were finally edited onto that story.

THE EDITS

During editing, various small scenes had to be cut and trimmed for timing reasons. In Part One, these included the end of a tranquiller couch scene where Sarah was told she could record a message for her 'commune' prior to her cryogenic freezing if she left her name and 'district number of commune', and Harry's comment that "the Lords of the Admiralty are never going to believe this" as he and the Doctor leave the control room. Deletions in Part Two included a scene where the Doctor, on his way to check the power supply, spots two 'slug trails' in the transom corridor, which was followed by a scene between Harry and Vira in which the Medtech wonders if she should have gone instead of the Doctor, who she refers to as a "dawn-timer". The end of the scene in which Noah stuns the Doctor was cut, where the Prime Unit was originally to have emptied the Doctor's pockets and commented "Time you were shut down, Doctor . . . and your two comrades. Degenerate ninth colonists!"

Several scenes were deleted from Part Three in editing. The first of these was a scene with the Doctor and Vira walking along the transom discussing parasitism and how Noah is becoming part of the multi-nucleate organism and shared consciousness that is the Wirrn, although emotionally he may still just be a human being. This was followed by a scene with Harry and Sarah back at the cryogenic chamber as Lycett is revived, with Sarah commenting that the cryogenic process reminds her of Frankenstein. A shot of the grub moving along the transom was dropped, along with the start of a scene in the cryogenic chamber as Sarah asks about the Doctor and Vira meeting Noah.

It was also in Part Three that Hinchcliffe had to take steps to censor his series for the first time, deleting several shots in the scene where the Doctor and Vira confront the mutating Noah. Talking to the pair, Noah's speech was to continue: "Wirrn-Wirrnnn . . . burning-fire-life-ecstasy. Oh Vira . . . oh Vira . . ." Vira asks if Noah is in pain, receiving the reply "Pain? I'm in torment! These creatures . . . " Suddenly, Noah drops the blaster at Vira's feet (the shot retained in the ►

Photo © BBC Video.

THE ARK IN SPACE
SERIAL 4C

CAST

Tom Baker (*Doctor Who*) with Ian Marter (*Harry Sullivan*), Elisabeth Sladen (*Sarah Jane Smith*), Gladys Spencer (*High Minister's Voice*) [1, 3]†, Peter Tuddenham (*Voices*) [1], Wendy Williams (*Vira*) [2-4], Kenton Moore (*Noah*) [2-4], Christopher Masters (*Libri*) [2], John Gregg (*Lycett*) [3], Richardson Morgan (*Rogin*) [3-4], Stuart Fell (*Wirrn Operator*) [3-4], Nick Hobbs (*Wirrn Operator*) [4].
† Credited as Voice on Part One

EXTRAS

Brian Jacobs (*Dune*); Jan Goram (*Double for Vira in Pallet*); Roy Brent, Rick Carroll (*Doubles for Noah and Libri in Pallets*); Barry Summerford, Peter Duke, Sean Cooner (*Bodies in Pallets/Doubles for Lycett and Rogin in Pallets*); Tina Roach, Richard Archer, Lyn Summer, Geoffrey Brighty (*Bodies in Pallets*); Stuart Fell (*Wirrn Grub Operator*).

CREDITS

Written by Robert Holmes. Production Assistant: Marion McDougall. Production Unit Manager: George Gallaccio. Title Music by Ron Grainer & BBC Radiophonic Workshop. Title Sequence: Bernard Lodge. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Visual Effects Designers: John Friedlander, Tony Oxley. Costume Designer: Barbara Kidd. Make-up: Sylvia James. Lighting: Nigel Wright. Sound: John Lloyd. Designer: Roger Murray-Leach. Producer: Philip Hinchcliffe. Directed by Rodney Bennett. BBC © 1975.

UK BROADCAST DETAILS

Part One	25th January 1975	5.35pm - 6.00pm
Part Two	1st February 1975	5.30pm - 5.55pm
Part Three	8th February 1975	5.30pm - 5.55pm
Part Four	15th February 1975	5.30pm - 5.55pm

Repeat details:

Compilation	20th August 1975	6.35pm - 7.45pm

BBC Wales: 7.50pm - 9.00pm

Viewing Figures:
Part One: 9.4m (27th), Part Two: 13.6m (5th), Part Three: 11.2m (17th), Part Four: 10.2M (24th).
Repeat Compilation: 8.2m (29th).

No Audience Appreciation Figures recorded

◄ finished programme) and pleads "Vira, shoot me! Kill me! Please . . . For pity's sake kill me!" After the shutter closes, Vira says that she could not have done so, and the Doctor says that neither could he. Vira then explains why Noah was special to her. It was felt by Hinchcliffe and Bill Slater, Head of Serials, that this anguishing scene could be too disturbing for the general audience, and so was truncated to a very brief encounter with Noah talking about the blackness of space, as later referred to by Vira in another scene.

A small section of Part Four was cut, consisting of a conversation between the Doctor in the cryogenic chamber and Rogin in the transport ship. The Doctor suggests that the hatch of the ship should be electrified for his group's protection, but Rogin points out that this would reverse the magnetism on the synestic locks holding the transporter to Nerva and push them out into space. Instead he has a monitor trained on the docking funnel and can blast the Wirrn with the engines if they come in that way. Another deletion was an early scene where the Doctor left Vira, Rogin, Harry and Sarah in the transom and headed far the cryogenic chamber.

By now Philip Hinchcliffe had taken full control of *Doctor Who* and settled in as producer with two serials already completed. Barry Letts, who had been supervising production in an advisory capacity, now left the series completely.

The music composed by Dudley Simpson used a conventional music score, over which various electronic elements were added by the Radiophonic Workshop. In total, just over thirty minutes of music was recorded for the serial. In accordance with Holmes' directions, Part One also used one minute forty-one seconds of *Largo: Concerto Grosso Op.3 No.2* by Handel performed by the Academy of St. Martins-in-the-Field, backing the first two scenes of Sarah on the tranquiller couch.

The story was broadcast over four consecutive Saturdays from 25th January, 1975. Part One was scheduled at 5.35pm, five minutes later than usual because of the televised 1975 FA Cup Draw. The remaining instalments went out at 5.30pm. ITV competition was not overwhelming in the adventure stakes – ATV ran the very popular quiz show *Sale of the Century*, while LWT and Granada showed the talent show *New Faces*. Other regions overlapped *Doctor Who* with programmes such as *The Adventures of Black Beauty* and reruns of *Tarzan*. *The Ark in Space* generally showed an improvement over *Robot* in terms of audience, rising sharply with the second episode. In fact this episode gained the largest audience for *Doctor Who* since *The Web Planet* in 1965 – an estimated 13.6 million.

The serial was edited together as a compilation of sixty-nine minutes forty-six seconds duration for a repeat broadcast just prior to Season Thirteen, on Wednesday 20th August, 1975. Although BBC1 screened this at 6.35pm, BBC Wales scheduled the special repeat in the later time slot of 7.50pm. Broadcast against the popular soap operas *Crossroads* and *Coronation Street* and the lightweight science show *Don't Ask Me*, the rating was over eight million. For this repeat, the programme listing in *Radio Times* was accompanied by a black-and-white illustration by Frank Bellamy showing the Doctor, the Wirrn and Space Station Nerva.

The Ark in Space was purchased by ABC in Australia in October 1975 and was shown uncut with a 'G' rating. In 1978 the serial was sold to North America, re-edited and slightly cut with narration added by Howard daSilva. In the mid-Eighties, new prints were distributed and it was also screened as a TV movie of ninety-three minutes duration. *The Ark in Space* was also one of the few *Doctor Who* stories ever shown in France and in the late-Eighties was transmitted on the satellite station SuperChannel. It was also shown on UK Gold during 1993.

The serial was adapted for the range of Target novelisations by Ian Marter as *Doctor Who and the Ark in Space*. Working from Holmes' complete scripts meant that he retained a lot of the cut material. The book was published in hardback by Allan Wingate in April 1977 and then in paperback a month later by Target. The adaptation renamed the Wirrn as Wirrrn, named the auto-guard as the OMDSS and had the Doctor, Sarah and Harry going to Earth in the TARDIS at the end of the novel, and not via the transmat. The cover by Chris Achilleos depicted the Doctor and a Wirrn, and in the Eighties the book was reissued as No. 4 in the Target library. Another reprint, in May 1991, re-titled as *Doctor Who – The Ark in Space*, featured a new cover from Alister Pearson, designed to complement his new cover for the other story set on Nerva, *Doctor Who – The Revenge of the Cybermen*.

In May 1978, BBC Records and Tapes issued *Doctor Who Sound Effects* on LP and tape, including two blasts of the fission guns. The record was included in *Doctor Who Collectors' Edition* released for the US market by BBC Records in 1982 and the same track appeared on two *Doctor Who* picture discs, again for American sales in 1984 and 1985.

Part One of *The Ark in Space* was selected as an example of the Fourth Doctor's adventures at *Doctor Who – The Developing Art*, an event at the National Film Theatre in London over Saturday 29th and Sunday 30th October 1983. BBC video released the story as a ninety-four-minute compilation in Australia through Hoyts Polygram in January 1989 on Betamax and VHS formats, with a photographic cover of a Wirrn, while in the UK the VHS-only release with a photo-montage cover was issued on Monday 5th June 1989. In February 1994 it was re-released again by BBC Video, this time in episodic form.

Two CDs released in 1993 contained material relating to the story. The BBC's *Doctor Who: 30 Years at the Radiophonic Workshop* released in July incorporated the sound effect of the Wirrn in the infrastructure, and Silva Screen's *Doctor Who – Pyramids of Mars*, released in October, featured Heathcliff Blair's interpretation of about nine minutes of Simpson's original score for the serial, using electronic equipment to form five separate tracks.

Andrew Pixley

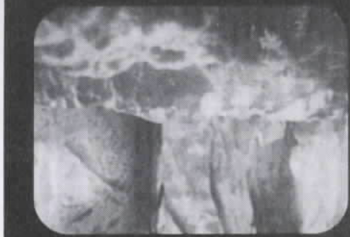
Penley applies the last of the tranquilliser pads to an unconscious Jamie.

He admits to Storr that he doesn't understand the cause of the illness that affects the young man.

Storr suggests befriending the aliens to save Jamie. "Don't be a fool," Penley warns, "They're warriors, trained to kill."

But Storr is more frightened when Penley suggests taking Jamie back to the base. Ignoring his friends advice he leaves for the space ship, "Now don't try and stop me. You look after the boy."

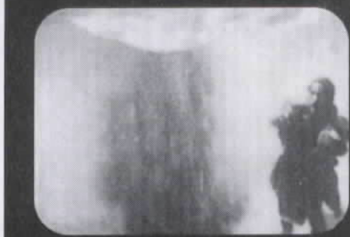
Venturing out across the frozen wasteland Storr hears Penley calling after him.



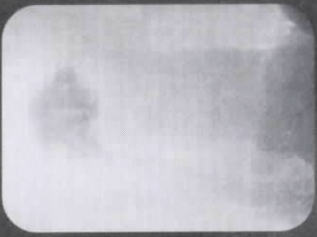
Hiding behind an outcrop of ice, the scavenger arms himself with a large piece of ice. Hearing the faint voice of a female calling for help he drops the rock and goes in search of the wailing.

Penley, following his friend, pauses for a moment to decide which way he went.

The glacier moves and the Scientist pulls back to avoid being buried by the falling snow and ice. He continues his search, walking in the direction of the alien ship.



The Doctor is busily examining the contents of Jamie's discarded bag as Penley arrives.



"Oh it's you again is it?" smirks the Doctor. He assures Penley that he's seen nobody else pass this way. "Then I'm too late," sighs the Scientist.

The Doctor offers assistance, but Penley is wary of his motives. "Why didn't you give me away at the base?"
"Why should I?" chirps the Doctor. "I don't believe everything Clent tells me."

Penley tells a jubilant Doctor that his friend, the boy, is alive. Forgetting Storr, he leads him off towards the conservatory.

Finding Victoria, Storr releases her from Turoc's grip. She recounts her escape and confides, "I think they want to destroy the base."

"They are against the scientists?" he asks hopefully. Victoria adds that the warriors are afraid the ioniser will be used against them. "Aye it's true, a weapon of destruction," the scavenger laments.

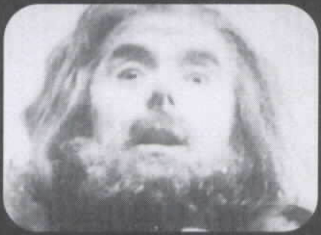
He tells her that her friend is alive but in need of help.

Before he can tell Victoria his plan to contact the aliens, an ice fall forces them to retreat.

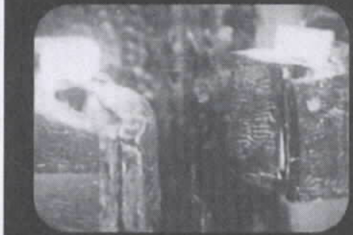
The Martians are realigning the cannon for an attack on the base when they hear someone approaching. They quickly hide. Storr leads Victoria into the cavern. "You can't trust them," she cries, realising his intentions.

Thrust by Storr into the path of the emerging Martian commander, Victoria is blamed for causing Turoc's death. "It wasn't my fault," she sobs, before being taken back to the space ship.

Despite claims that he wants to help them destroy the scientists, Storr is judged "Useless and unnecessary." He backs away from the menacing warriors. "I . . . I . . . I want to help you," he pleads.



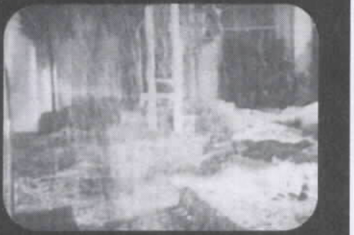
Clenching their claws Varga and Zondal open fire.



The surrounding air contorts as Storr's lifeless body falls to the ground. The two Martians calmly return to their craft to interrogate the girl.

The Doctor examines Jamie and reassures him he will soon be able to walk again. He confides to Penley, however, that Jamie must receive proper treatment at the base.

The shifting glacier showers them with debris. "It's moving forward even faster," says Penley, who agrees to help Jamie to the base. The Doctor tells him not to worry about facing Clent. "I don't think he can afford to reject you."



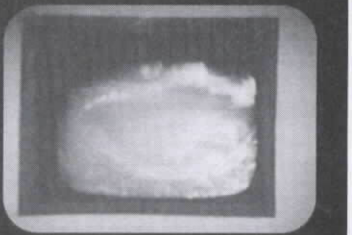
Clent still refuses to make a decision about using the ioniser despite pressure from Miss Garrett. "Computer can act only when given adequate information," he snaps. "We still don't know enough about the alien reactor."

"But suppose we never know. Suppose the Doctor never returns?" she asks. "We'll face that if, and when we have to," Clent replies. "I'm pinning all my hopes on the Doctor. He must succeed." The Doctor's face appears on the video screen. "Here we go Clent, old chap."

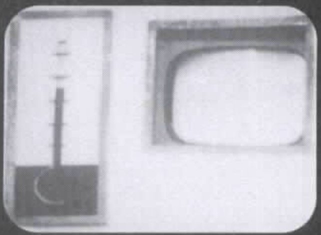
The Doctor dodges another ice fall and enters the cavern leading to the Martian spaceship. Banging on the door he calls out, "Anyone at home?"

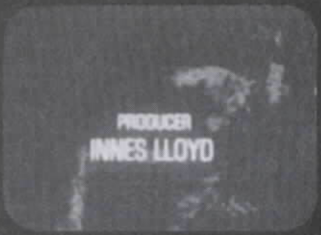
He begins examining the cannon, but backs away as it emerges from its housing. He calls out again. The door opens and the Doctor walks confidently inside.

Varga appears on a video link. "Who are you?" he demands. The Doctor refuses to answer the question until he is addressed properly and promptly turns his back on the screen. Varga demands a reply, warning him that he's standing in the ship's air lock . . .



. . . and that unless he answers the question in ten seconds he will reduce the atmospheric pressure to zero. "But if you do that my body will explode!" exclaims the Doctor. The pressure gauge starts to drop as Varga slowly counts, "One . . . Two . . . Three . . . Four . . . "





DIRECTED BY
DEREK MARTINUS

Doctor Who Classic Comics Issue 26 features the telesnaps from the fifth episode of *The Ice Warriors*. The exclusive off-air stills from this this classic episode are on sale for the first time on 13th October.

**Compiled by
Matthew Pereira**

The Doomsday Contract

In this issue, *The Missing Stories* examines the Season Seventeen submission by John Lloyd, perhaps best known now as the producer of light entertainment shows such as *Not the Nine O'Clock News, Blackadder* and *Spitting Image.* Working from discussions with Lloyd, and notes the author made in early 1979, Richard Bignell presents the first part of an exclusive examination of *The Doomsday Contract.* Illustrations by Richard Farrell.

PART ONE

Under the diametrically opposed suns of Cimmerian II, the Doctor, Romana and K9 are taking a well earned holiday. Whilst the Doctor is busy repairing one of the TARDIS' circuits, a bikini-clad Romana is trying the latest sport of waterjetting – water-skiing with an invisible force-beam pulling the skier instead of a boat, and also trying to get K9 to play beach cricket without cheating by setting up force-fields around the wicket.

Romana trots over, falling on the sand beside the Doctor, shaking water all over him. She is clearly enjoying herself. K9, however, is more philosophical and comes out with some pompous scientific explanation for why he happens to be doing what he's doing, but he too is having grudging fun. Ignoring them, the Doctor suddenly stops work and exclaims, "If only I had a Spondilas Chamber . . ." Romana is nonplussed.

"You've heard of the Philosopher's Stone, haven't you? Turning lead into gold. Well, the Spondilas Chamber turns anything into anything else. It fires a molecular solvent at an object which releases the electromagnetic forces holding the atoms together, rearranges them and then fires a molecular bonding at them. Hey Presto! Lead into gold, tungsten, mulligatawny – anything. Just what I need here."

"Where can you get one?" asks Romana.

"You can't," says the Doctor. "Pure poppycock. Tommyrot, legend and so on." K9 consults his data banks and asks the Doctor if he's remembered what day it is. Suddenly, the Doctor is in a panic. He has forgotten an urgent appointment, one which involves a life and death issue. He rushes into the TARDIS.

Meanwhile, in Courtroom 5344a at the Altribunal of Coelare Coelum, the highest court of civil justice in the galaxy, his Honour, the Lord Jurist Perigord Trent peers irascibly over his half moon spectacles at his court. Above his head, a large bank of screens are showing differing images. Some are continually printing out facts and graphs, others labelled "Witness" and "Minor Plea" show heads of people watching the court and another labelled "Jury" shows a whole planet swimming in space. Subtitled on this last screen is a ten figure integer which is increasing and decreasing, labelled "Projected Verdict". On the judge's high rostrum over which he peers, is a set of buttons, each controlling the retrieval of case law information, each button being labelled with various obscure legal terms. Also on the desk is a glass container in which swims a lump of brightly coloured jelly. This is the judge's clerk, a gestalt entity consisting of various persons, machines and concepts all reduced to minimal size and designed to advise the judge who is really only a figurehead for a massively complex judicial process.

In court stands Ieson Tilpractice-Frong G.C. (Galactic Council), the plaintiff's counsel, who is clearly losing patience with the judge. "Your Honour," he says. "The facts in this case are perfectly clear. My client, Jugend Bruisa, signed a contract-at-law-in-ordinary to acquire the freehold in vacant possession for the stellar body, CZ456378 DCDC/42K on behalf of the Cosmegalon Incorporated Group of Companies." The screens above the judge show a small blue planet and then two surveyors on a completely bare plain, poking it with a stick. "At the time at which Cosmegalon began to enforce their legal rights to take possession, subject to a surveyors report, their action was unaccountably hindered by a fiat of estoppment granted by your esteemed colleague, his Honour, the Jurist Ifor Tragacanth, to my learned friend, Mr Marmadule Quilt G.C., who is here representing the defendants, the Plenum Trust Corporation of Gamma Volontis Inc."

There is suddenly a terrifying udulation and a series of frightening flashes break out. On the balcony, a group of very weird aliens, octopuses, people with four heads, sentient matching luggage etc., all burst in brandishing all manner of 'weaponry', which is flashing and sending beams of light at the judge. "I would be most grateful," says the judge, "if the usher would ask the gentlemen of the press to be a little more restrained whilst the court is in session." The aliens look crestfallen.

In the offices of the Plenum Trust Corporation, two men are talking. One of them, Smilax, recognises that the time has come to deal with the Doctor.

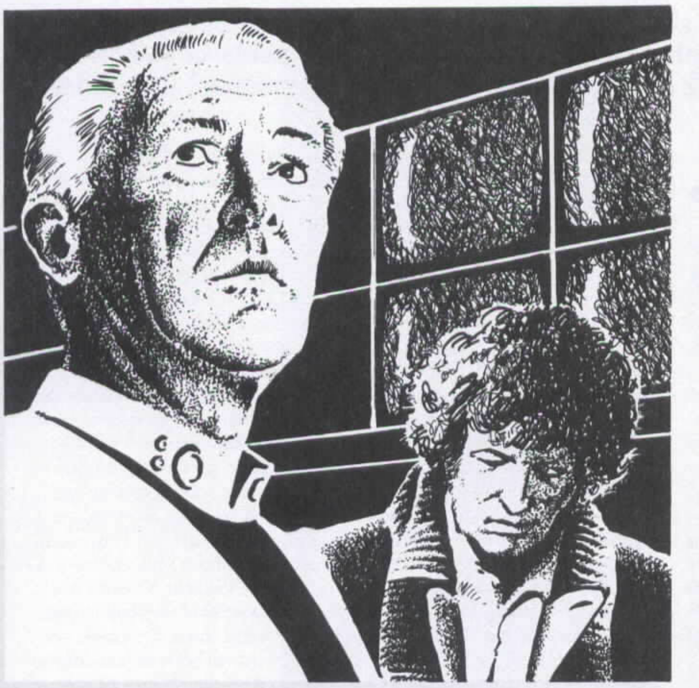
In the TARDIS, the Doctor rummages frantically through drawers, trying to find a note he's written about his appointment. All he finds however are various parking fines from Zenelzubage, income tax forms, empty bags of jelly babies and special offers from *Reader's Digest.* Giving up, he leaves the TARDIS and rejoins Romana on the beach. "Oh, come on Doctor," she says, "it's getting dark and I rather fancy some night life."

"Getting dark?" replies the Doctor, "on a planet with two opposed suns?" Looking into the sky, they see the sun eclipsing with a pattern of a strange ►

◄ mandala forming against the remaining brightness. It darkens more suddenly as a strong wind blows around the travellers, whipping at their clothes and hair. An unearthly noise, a mixture of desperate inhuman pleading and command, shrieks down at them.

PART TWO

The Doctor hears a deep voice inside his head telling him, "Your presence is conseiled and commanded at the Altribunal of Coelare Coelum within four cubitons. Know ye, be absent at your peril." Suddenly everything is back to normal. The sun shines and all is quiet. "What was it?" asks Romana, shaken. "A subpoena, that's all. Come on, we'll be late and I've got to set the curlers in my wig."



Meanwhile, Jugend Bruisa, an expensively dressed, fat, powerful businessman and his cohorts are receiving a report form his number two, Kovaks. Kovaks explains that their case should be a straightforward win. If it isn't the Doctor and anyone he contacts must be destroyed. Bruisa smiles, satisfied.

The Doctor arrives at the galactic court planet of Coelare Coelum with his subpoena time rapidly running out. After negotiating several miles of oak-panelled corridor, they locate Courtroom 5344a. The Doctor is still at a loss as to what the case is all about and enquires from a rather board clerk.

"Oh," says the clerk, "it's just a routine case of contract, two fat cats fighting over who's going to get a planet. They brought it, or one of them did, for scrap." The clerk looks at this papers. "Er . . . CZ456378 DCDC/42K, I think it's called."

The Doctor is startled. "CZ456378 DCDC/42K? Someone brought it for scrap?" Romana is puzzled but K9 explains that CZ456378 DCDC/42K is the Galactic Civil Law encoding for Earth. To the amazement of the clerk, the Doctor leaps straight over his desk and heads towards the courtroom.

He bursts in through the doors and becomes very quiet in the hushed atmosphere, tip-toeing towards the front of the court and then sitting down with Romana at a bench. Half the court is asleep. On one of the screens behind the judge, a man is talking. The Doctor explains to Romana that in cases of galactic magnitude, not only do the two main protagonists brief counsel, but so do a lot of other people (who may be interested in such a case covering vast tracts of time and space). These are registered as "Minor Pleas", one of which, who represents the Elastic Band Consortium of Alkalurops is now speaking. As Romana looks around the court, she notices a few oddities. The scales of justice above the judge's head are tipped out of balance, representing the fact that the scales will always fall towards justice. On the front of the judge's rostrum are the Three Just Monkeys, carved cross-legged into the wood. One has an ear trumpet, another has binoculars and the last has a megaphone. "Hear all evil, see all evil, speak out against all evil," explains the Doctor. On either side of the judge are two glass cases, one containing a baby, symbolising innocence. The other, an old corrupt-looking man – guilt.

Marmadule Quilt G.C. rises and addresses the court, apologising for the non-arrival of his key witness. The Doctor waves cheerily and catches Quilt's eye. The judge grants a recess and, as the court breaks for lunch, several people rush towards the Doctor, one of who is Smilax, an old friend and Executive Vice President of the Plenum Trust Corp. Smilax explains that this case has been dragging on for thousands of years and that Cosmegalon shows no sign of backing down. The Doctor queries as to what the Plenum Trust's interest in the Earth is.

"Well," says Smilax, "the Spondilas Chamber, of course. The Earth was the original testing ground." Smilax explains that the Plenum Trust built and patented the prototype which was due to be tested on a virgin planet called CZ456378 DCDC/42K where, incidentally, the test was to convert that planet's moon into Mirphak Ambrosian, a milk based product, slightly aquamarine in colour (i.e. green cheese). While the engineers were testing this one and only prototype, Bruisa's Cosmegalon brought the Earth in a shady deal and thus the Plenum Trust has started a law action against him. But this action of estoppment meant that neither party could get near the Earth until judgement was given in the case. The Spondilas Chamber is still on the Earth and as the Doctor knows more about the planet than most, they need him as a vital witness to push their case.

The Doctor goes for a walk and explains to Romana about Jugend Bruisa and how his respectability and honour hide a terrible list of crimes. The Infects of Tribulon, when thousands of his pharmaceutical salesmen were infected with a disease whose cure they sold once they had spread through the populations they visited. At that moment, Bruisa appears in his black sedan and tells the Doctor to get in. The Doctor does so and is subsequently threatened, made an offer to purger himself or help Bruisa out in some way, for which he will reward the Time Lord. The Doctor thanks him but refuses and returns to the court.

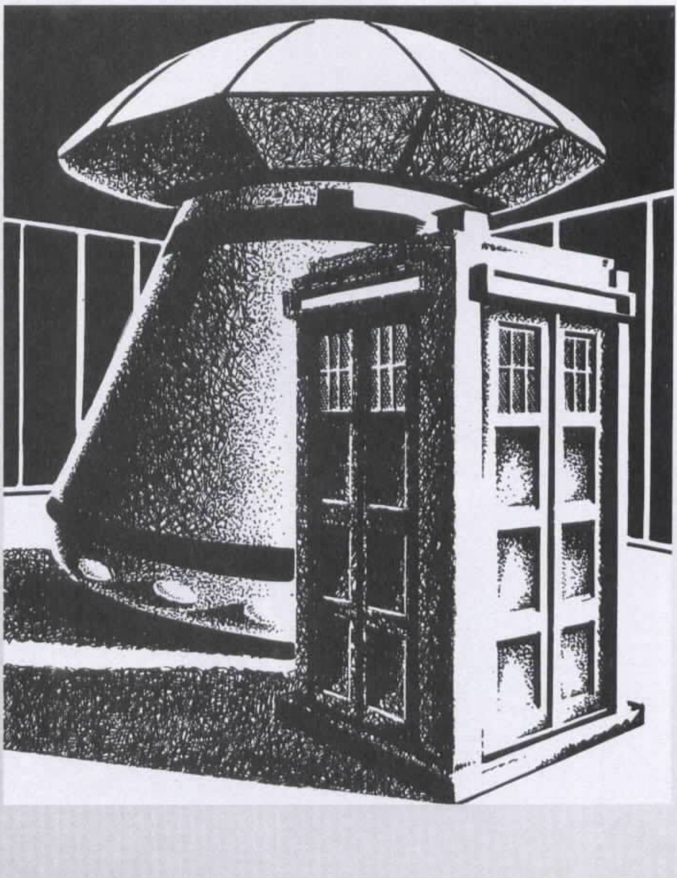
In court, the Doctor dons the galactic wig, gown and socks of a jurist of the Altribunal where he himself once practised. Rising, the Doctor reveals that the Earth is no longer a virgin planet but has intelligent life-forms on it. The opposing barrister, Tilpractice-Frong, gets up and, in the manner of legal pleas, give the judge various submissions. "We submit, your Honour, that (i) No life exists on Earth or (ii) If it does, it is not intelligent or (iii) If it is intelligent, it is irrelevant to the case."

"Quite so," says the judge. "The existence of intelligent life on this planet now, is irrelevant to the facts of this case. At the pertinent time, that is at the time at which the transfer of ownership was completed, there was no such life, and that is the time with which, and only with which, this court can concern itself."

The Doctor is appalled but remains calm and reminds the judge of the case of "The Galaxy vs. Jones" when the contrary view was expressed. The judge accepts the Doctor's counsel that the precedent referred to; that no contract can be made if it means the direct or indirect termination of a substantial number of life forms, is valid. The Doctor therefore will be given only four cubitons to prove that there is intelligent life on the planet. The court adjourns and Romana congratulates the Doctor. "How did you know all that?" she asks.

"Oh, experience, years of training . . . and I also peeked at Tilpractice-Frong's notes in the lunch break!" he grins. The Doctor and Romana make their way back to the TARDIS.

As they close the door, a monstrous machine comes into view and clos-

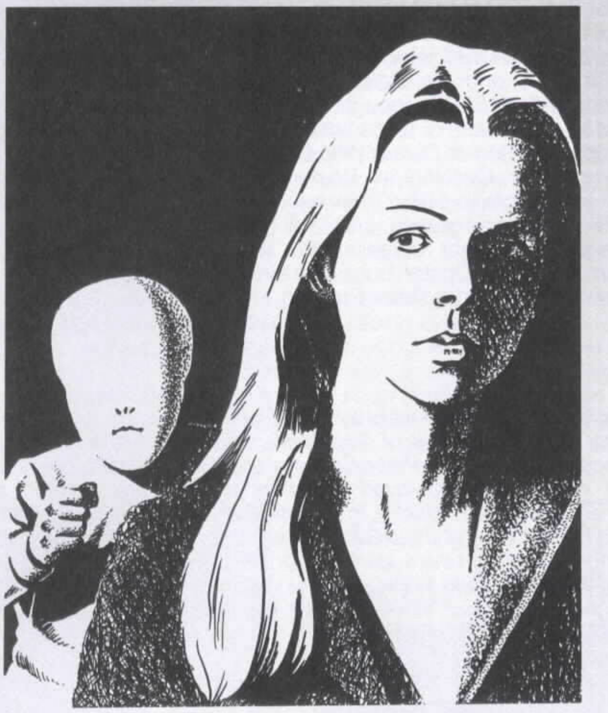


es up beside the time machine. As the TARDIS dematerialises, the Doctor examines the console and sees that they're being followed, and if he's not mistaken it's by one of the most dangerous species in the galaxy: the Children of Pyxis.

Indeed, inside the machine are the Children of Pyxis. They are small and have no faces. The only features are three nostril holes and a slit for a mouth which disappears completely when closed. They have no eyes and the skin is completely flat from forehead to cheek. As the three 'children' stand, as if frozen, patterns begin to play across the blank expanse of their faces and a deep masculine grunting of a victory chant comes from their tiny mouths.

PART THREE

Trying to avoid the Children of Pyxis, the Doctor puts the TARDIS through a series of dangerous evasive manoeuvres whilst travelling in the vortex. As they travel, the Doctor tells Romana more about the Spondilas Chamber – the basis for such legends as Davy Jones' Locker, Pandora's Box and the Ark of the Covenant. Release the Spondilas Chamber and it creates Omnon – the ultimate element, so completely versatile that it can create anything from black holes to long chain molecules to make infinitely strong threads for mending splits in spacecraft with oxy-acetelene stitchers. The Doctor begins to speculate about the disasters as well as the good things that could have happened due to an ignorant hand on the settings of the Spondilas Chamber; the Black Death (converting harmless bacterium into a deadly virus), Krakatoa, Atlantis, the desolation of the Siberian forests in the early 1900's. The Doctor agrees that the technology needs to get back into the safe hands of the Plenum Trust Corporation.



Meanwhile, Jugend Bruisa and Kovaks are laying out their plans. Bruisa says that he has instructed the Children of Pyxis not to destroy the Doctor unless it proves absolutely necessary. Their orders are simply to dispose of any witnesses he tries to pick up to bring back to the court to prove that there is intelligent life on Earth. As a bonus, perhaps the Doctor will also lead them to the whereabouts of the Spondilas Chamber.

The TARDIS materialises on Earth. However, due to all the jinking and weaving in the vortex, it has landed in the wrong time and in the wrong place – mediaeval Yorkshire to be precise. The Doctor, Romana and K9 set out across the countryside and encounter a native yokel. With some difficulty, the Doctor manages to speak an acceptable brand of mediaeval English and asks the man where and when they are. The yokel answers by telling him that they are three days off Michaelmas and relatively near the harvest festival in a place known as Farling's Dale. The Doctor thanks him and asks where the monastery is. He explains to Romana that they have to find an intelligent man, the best possible, and that generally scholars were to be found in monasteries.

Losing their way in the village, Romana asks a small child for directions. He turns. It is one of the Children of Pyxis. The blank, eyeless face stares at her for a moment, then the face swirls with livid regular patterns. Romana turns in fright but the other two creatures are behind her. The three Children begin to concentrate and the air around Romana begins to vibrate as it's bombarded by ultra-low and ultra-high frequency sound. With a wordless scream she falls to the ground, clutching her ears. The Children, muttering in low gravelly voices, force Romana into their craft just as the Doctor rounds the corner.

His worst fears confirmed, the Doctor asks K9 to list all the known data about the Children of Pyxis. The Children are a clone race, an experiment in eugenics. They are all effectively the same person, their bodies acting like extra limbs. They are not children at all, but are extremely old. Experiments in rejuvenation, instead of merely keeping their physical age stable so that they didn't get old, backfired and began to work too well so that they regressed backwards, becoming younger and younger. "There are only two ways to die," says the Doctor, "one at either end. Life has two ends. An end-end and a beginning-end. There are many ways to die at the end-end, but the only essentially different way is to become unborn – to die at the beginning end." This is the plight of the Children of Pyxis, that though very young, they are closing in on death fast, getting younger to the point where they will cease to exist again.

A familiar sound behind them makes them turn. A helicopter is buzzing down the street towards them between the houses. Ducking down a side street, they lose the helicopter only to come face-to-face with a small red Fiat 500, parked outside a hovel. "Come on K9, we're in trouble!" shouts the Doctor. "That's not a helicopter or a small Italian runabout either. They're both the same. It's a Muterraquaeron. A chameleoid machine. I didn't realise Bruisa and Cosmegalon had got so far in their development of it." They run into a stone house. As they look behind them, they see a nasty looking khaki-coloured army bulldozer heading down the street towards them at tremendous speed. "That Muterraquaeron's made of Hi-Flex Carbonium, an infinitely mutable metal. It must have some sort of molecular programmer with which it can change its outward shape and function at a touch of a switch. It can become any machine in its data-banks immediately – anything from an atomic submarine to a lawn-mower!"

Meanwhile, Romana is trapped inside the Muterraquaeron, controlled by the three Children of Pyxis, who are now chattering excitedly in deep voices. She struggles against the invisible bonds holding her wrists together.

The Doctor and K9 realise that the house of the monk they seek is directly across the street from their hideout. They burst through the door much to the surprise of the monk sitting on a bench by the fire. "Come with us would you, Saint Anselm?" says the Doctor, grabbing the man. As they rush out into the street again, one of the Children is leaning from the Muterraquaeron's windows, holding a slim tube. Something 'pings' inside it. A small hole appears in the house next to the Doctor. Suddenly, the whole building judders as if under heavy vibration as collapses. The monk looks round in alarm at this terrible sight. As he does so, one of the Children holds out the tube again and fires. The monk clutches his stomach as if stung by a bee and suddenly, vibrates to pieces, just like the building.

The Doctor and K9 take cover. The Doctor wonders how the Children of Pyxis can see them if they haven't got any eyes. K9 informs him that whilst they don't have eyes, they do have very sensitive ears. "Of course," says the Doctor, "They're using infra and ultra sound. They're ultra-sound sensitive – probably hearing things right down to two or three cycles per minute, as opposed to the normal human bottom range of ten to twenty. And that instrument they used to destroy the monk was, if I'm not very much mistaken, a sonic-knife. Wafer-thin pockets of infinitely compressed high or low frequency sound compressed so small that you can hardly see them. When the sound 'blade' enters the body, the sound waves are released, a bit like a dumdum bullet. So much for a quiet death."

Not having any other chance, and hoping that Romana can look after herself, the Doctor and K9 dash round the village looking for burghers or other important townsfolk as the next best thing to a scholarly monk. Each time they arrive, they find their potential witness vibrating to pieces before their eyes. The Muterraquaeron pull up in the shape of a juggernaut lorry, engines roaring.

"Oh, I can hardly hear myself think!" shouts the Doctor as they run for cover. Suddenly, he realises what's happening and why they've been so unlucky. The Children of Pyxis' ears are so sensitive that they can literally hear the Doctor's thought as the electrical signals crackle between the synapses. They are aware of everything he's been thinking.

Simultaneously, Romana has guessed the same thing in the Muterraquaeron.

At that moment, the Doctor and K9 hear a terrible crunching sound from outside the house they are now sheltering in. The Muterraquaeron has transformed itself into a ball-swinging demolition crane which is in the process of smashing down the building. The Doctor tells K9 that he should transmit sounds on every frequency possible, especially those outside the range of human hearing. His plan is to try and wreck the ultra sensitive ears of the Children of Pyxis by deafening them, or at least jamming their hearing bands. K9 fires off various sounds in rapid succession but nothing happens. In the machine, the Children of Pyxis laugh with a deep-throated chuckle as the crusher does its work and bricks rain down on the Doctor and K9.

NEXT ISSUE:
Part Four plus second draft notes and background details

Timelines

Compiled by Marcus Hearn

PETER CUSHING

I was sad to hear of the death of screen legend Peter Cushing on 11th August. He was one of the true gentlemen of the silver screen, and a man whose enthusiasm for his profession oozed from his every gesture and nuance.

I hope that **Doctor Who Magazine** will be paying tribute to this beloved British actor who helped popularise *Doctor Who* in the Sixties. His portrayal of the time travelling Doctor is a joy to watch again and again. I will always remember him sitting in his lounge reading *The Eagle* while Susan and Barbara are engrossed in science textbooks.

His enthusiasm and phenomenal talent will be sadly missed.

Paul Norwood,
Rutherglew,
Glasgow

It is with great sadness that I must write about the death of Peter Cushing. As a young boy, I would jump out of bed on Saturday mornings to watch children's films on BBC television. Two such films were *Dr. Who and the Daleks* and *Daleks – Invasion Earth 2150AD.* Though these films are panned by critics, and at times fans, they helped me become the fan of *Doctor Who* I am today.

I loved Peter Cushing as Doctor Who, the human eccentric who built a time machine called TARDIS in his back garden, and I will never forget the joy he brought me as a child. Everyone has a their favourite Doctor, but surely everyone's favourite Doctor Who is Peter Cushing.

Shaun Chmara,
Leek,
Staffordshire

Shortly before this issue went to press, we were upset to receive the news of Roy Castle's death. The recent loss of both Peter Cushing and Roy Castle, two of the best-loved members of the British entertainment industry, is of particular sadness to Doctor Who *enthusiasts, who will forever remember them from the superb film* Dr.Who and the Daleks. *Our tribute to Peter Cushing appears on page 12, and our tribute to Roy Castle on page 49.*

UNDER NEW MANAGEMENT

To mis-quote both Mark Twain and Kerr Avon, the rumours of the death of the *Doctor Who* Appreciation Society have been greatly exaggerated. The DWAS is still very much in business, and with a new team running things.

As members are obviously aware, the Society has had some very serious problems this year. I would like to take this opportunity to explain just what has been going on, and to apologise to all members on behalf of the new Society Executive.

Our primary problem has been with the membership department. As most of you know, the Society has always been run by volunteers in their spare time. The (then) Membership Secretary changed his job and moved house and consequently was unable to devote the required time to answer mail and produce the two thousand or so mailing labels for *Celestial Toyroom* (the society newsletter) each month.

Despite repeated assurances that he was handling things, the situation went from bad to worse resulting in a massive backlog of unanswered mail, renewal cheques not being cashed before the three month expiry date and no *Celestial Toyroom* distribution.

To make things worse, the Post Office, for no apparent reason, discontinued our membership PO box in Leicester. Some of these letters have been returned by them, some have, eventually, found their way to the London PO box, but many may still be lost.

The worst part about the whole thing is that, although desperately wanting to explain all of this, without the membership list and *Celestial Toyroom* distribution, the Exec had no way to contact the membership. Any letters which did reach us were going to the Membership Secretary. We are therefore extremely grateful to Gary and Marcus for allowing us this opportunity to explain the situation.

There is light at the end of the tunnel. The Society is now under new management, with new people on the Exec, including a new Membership Secretary and membership address:

Doctor Who Appreciation Society
Membership Department
PO Box 330
SWANSEA SA2 OYU

Because of the seriousness of the situation, we have also arranged for a temporary emergency telephone number, which members can call in order to get answers quickly. The number is (0743) 356228 (members leaving messages should always quote their last known membership number) and will be available until 31st October, by which time everything should be running smoothly.

The new Exec promise to do everything in our power to ensure that things are run as professionally as possible and to return the Society to it's rightful position as the premier *Doctor Who* fan organisation. We can promise that no-one will miss out: you will get all of the *Celestial Toyrooms* which you are owed or your membership will be extended as appropriate. Once again, we apologise for all of the upset and inconvenience which all of this has caused.

Dr. Andrew N. Eaton
on behalf of the
Doctor Who Appreciation Society

IDENTITY CRISIS

I have been a fan of *Doctor Who* since the very first episode, and have always believed the first four episodes were known collectively as *An Unearthly Child.* However, in Craig Hinton's *Shelf Life* in Issue 216, he claims that *100,000 BC* is the correct BBC designation for the four complete episodes. He also says *The Daleks* is called *The Mutants.* I have these stories on video and the sleeves use the titles listed in Jean-Marc Lofficier's *Doctor Who Programme Guide.* Who's got it right?

Clive Poole,
Shirley,
Southampton

In Issue 216, Craig Hinton says that the latest version of Jean-Marc Lofficier's *Doctor Who Programme Guide* gives Polly's surname as Lopez, and he lists this as one of the 106 or more errors that the Guide contains. So what is Polly's surname, or was it never used in the series?

Why is the statement that the IMC used robot lizards to scare off the colonists in *Colony in Space* an error?

Is the first *Doctor Who* story called *An Unearthly Child,* as stated by Jean-Marc, *The Tribe of Gum,* which the story's script book calls it, or *100,000 BC* as Craig Hinton states in his article? I always believed it to be *An Unearthly Child,* which is even the title used by BBC Video. Why are there so many different possible titles in use for this story? Craig also says that Serial C, *The Edge of Destruction,* is also incorrectly titled. Two other possible titles I have heard for this story are *Inside the Spaceship* and *Beyond the Sun,* so again please, which one is correct? Apparently *The Massacre,* the title given in Jean-Marc's Programme Guide for Serial W, is also incorrect. Can you provide me with the correct title? Craig also says that the correct title for Serial B is *The Mutants.* Jean-Marc, however, says that this was later changed to the more common *The Daleks* to avoid confusion with Serial NNN. BBC Video seem to agree the story is called *The Daleks*. Who is correct?

Cara Titheridge,
Hedge End,
Southampton

I must profess to being staggered at the confusion that's arisen from Craig's article – it's not as if the implementation of correct story titles should be a revelation. The correct titles for Serials A, B, C and W were actually discovered by the Howe/Stammers/Walker team some years ago and have been in regular use in Marvel's Doctor Who *titles for quite some time. Further research has unearthed a lot about the title development of these stories so, hopefully for the last time, here is clarification:*

Serial A is called 100,000 BC *– this was the title designated to the first four episodes by BBC television in 1963. An error on the part of BBC Enterprises many years later gave rise to the* An Unearthly Child *myth and, although Enterprises continued their error on the story's video sleeve, the BBC television title remains the correct one. After all, they made the thing.*

Serial B is called The Mutants *– again, this is the title designated to the episodes by BBC television in 1963. We now call the story* The Daleks *(a title entirely concocted by* Doctor Who *enthusiasts) to save confusion with Serial NNN. Another error on the part of BBC Enterprises meant the story was referred to as* The Dead Planet *for a good many years.*

Serial C is called Inside the Spaceship *– the title designated by BBC television at the time. BBC Enterprises often referred to the serial as* Beyond the Sun, *but we have now discovered that this was in fact a working title for Serial B!*

Serial W's camera scripts refer to it as The Massacre of St Bartholomew's Eve *– until evidence arrives to the contrary this is the definitive title for this missing story.*

An examination of Colony in Space *reveals that the colonists were actually scared off by an image projected by the IMC – damage to the colonists' dome is later caused by the mining machine.*

As for Polly's surname, all owners of our Thirtieth Anniversary Winter Special will know that this is Wright and not Lopez. Although Polly was never given a surname on screen, documents drawn up by the production team of the time indicate her surname to be Wright. No contradictory evidence exists to suggest it should be anything else. Polly's Chameleon double gives the name Michelle Leuppi in The Faceless Ones *Episode 2 – this appears to have been misinterpreted from the soundtrack and corrupted as Lopez in fan mythology since at least 1977.*

TECHNICOLOR WHO

Being an avid fan of the Patrick Troughton era, I am interested in any material I can find concerning this period of *Doctor Who* and am extremely pleased by the recent run of John Cura telesnaps you have been publishing. However, while I was buying back issues of **Doctor Who Magazine** at a local comic mart, I read in Issue 160 that there is some 8mm home-movie footage of the location filming of *The Smugglers*, *The Highlanders* and *The Abominable Snowmen* in existence. It was stated in the article that these films are part of a private collection, so does this mean that they are unobtainable for any form of release on video?

Colin Fenwick,
Garforth,
Leeds

Well Colin, colour footage does indeed exist from the making of The Smugglers *and* The Abominable Snowmen. *As far as I am aware,* The Smugglers *footage illustrates the scene where William Hartnell's double (Gordon Craig) is dragged from the inn while Cherub (George A.Cooper) looks on. The Squire (Paul Whitsun-Jones), Blake (John Ringham) and Tom (Mike Lucas) can also be seen in other scenes shot during the location filming for this story in June 1966. I understand* The Abominable Snowmen *footage shows Patrick Troughton, Frazer Hines and Deborah Watling generally fooling around. Director Gerald Blake can also be seen preparing shots with Yeti during location filming in September 1967.*

No colour footage from The Highlanders *is believed to exist, although a very short sequence of black-and-white film from the serial itself is reportedly in the hands of a private collector. Unfortunately, as all the aforementioned footage is privately held, it would need a very enterprising initiative to generally release it.*

Data Coils

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EVENTS

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Design PERI GODBOLD & GARY GILBERT
Editorial MARCUS HEARN & GARY RUSSELL

PRELUDE

Falls the Shadow

The butterfly stirs on the forest floor. Its precisely-coloured wings twitch. Soon they will thrash. There will be a storm, the promise of death.

* * *

Five years ago.

The world swaying back and forth, upside-down. Everything I see comes blurred and in bursts. A thin black strap holds me in my topsy-turvy, out-of-focus, fragmented world.

– Torn metal sculpted into new, crumpled shapes.

– Fire burning, black charred patches, intense stench of burning.

– Flesh too, cold and fragile, red-wet.

– A woman screaming ceaselessly, hysterical fingers scrabbling at her eyes.

Automata in green overalls are cutting into my metal-flesh. They take slices from the door, carefully working through the layers towards my soft heart. Blood (hydraulic fluid?) pounds through my skull, headache-pressure making it difficult to think. My legs (rear wheels?) feel distant and empty, the bone sucked out. I can see a face through my smashed windscreen-eye. Something has happened to me. Something car-tumbling, fence-ripping, tree-smashing, glass-flying, ending-in-a-ditch *bad*.

There is blood falling from my mouth.

There are screams.

There is death in the air.

And I smile, my head-lamps shining full-on through the gloom, smiling and shining because I understand, because I know what I must do.

* * *

Yesterday.

The man was waiting on a balcony, hands gripping at the rusted railing, head turned towards the city. He was an indeterminate man, neither tall nor short, fat nor thin, young nor old. Everything about him was elusive, nothing definite. He was superbly ambivalent.

Mirabilis loved him. She prayed to him in secret, hoping to catch a sign of his love. She held back, watching him in silence. He knew she was there. He knew *why*.

"I'm happy to see you, Mirabilis," he said, his voice smooth and undisturbed. "Join me."

She stepped forward graciously to join her lord and maker on the balcony, her cloven hooves *clacking* against the worn stone floor.

"It's the Set that brings you here, as ever?" He half-turned his head, as if distracted, as if anything could distract him. His eyes were hidden beneath black glass, which was a comfort. Mirabilis smiled, both grateful and ashamed.

"They keep me occupied; I would come otherwise." She sighed. "Yes, I've a message. It concerns the gauging of the arcana."

"I wish the Set would not put so much trust in statistics. They're not truths, merely indicators . . . They would have me fight, you know?"

Mirabilis nodded grimly and spoke without feeling.

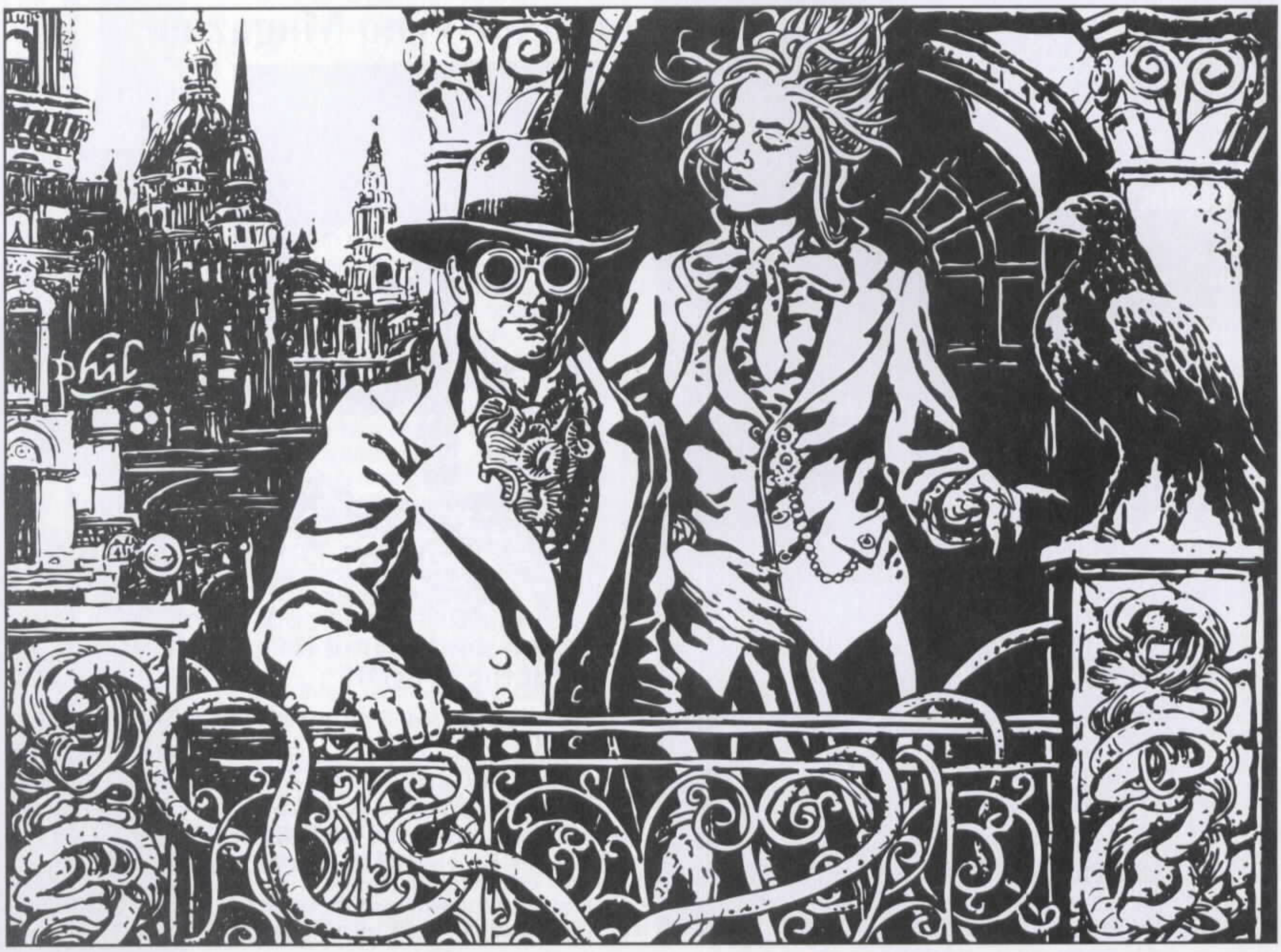
"Three of the minor arcana are flooded, M'Sire. Entropy consumes them."

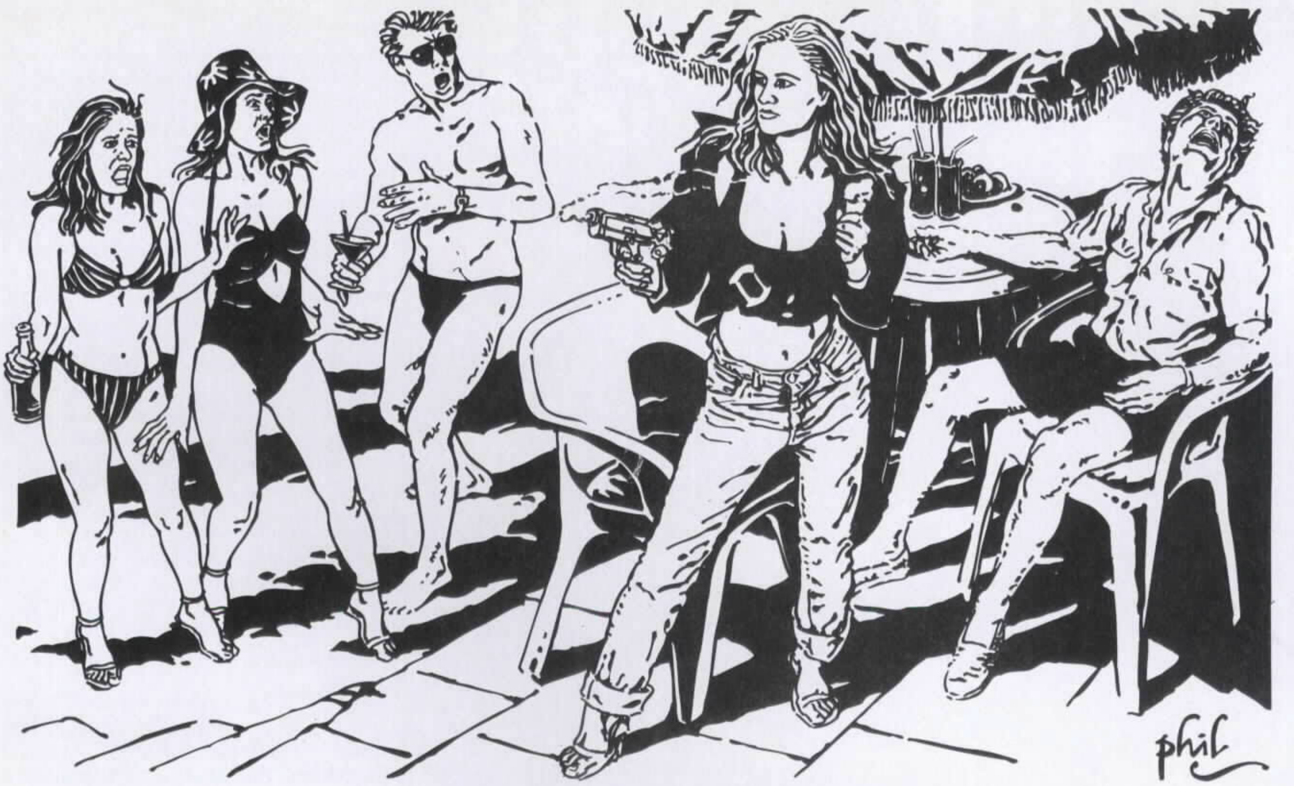
"I am not your M'sire, Mirabilis, please don't title me such."

"It pleases me," Mirabilis whispered slyly, continuing in a calmer, louder voice. "The Ace of Swords is besieged. And of the major arcana, the World is flooding."

Her lord started, staring upwards to meet her gaze.

"That is disturbing," he said. His face had grown weary and lined. Mirabilis moved closer, close enough to feel the cold from his body.





"The message is this: *These agents grow fullshaped, and their power touches the world. Negative they are, programme-threatening with their corruption. Demand that you seek them out, that you root them out, we do.*"

"Fools," the man spoke without kindness.

"They ask that you be reminded of the war with the Snake."

'Yes . . . You weren't made when we fought the Eldest Shadow, Mirabilis. We fought it to the walls, no further. We fought it because it was us, and we were our enemy. Never has such a narcissistic war been waged! Fight? No. Not for the Set. I might better beat upon the gates of the forbidden city, demanding the return of my throne." He shrugged, offering her a weary sigh. "Tell the Set I will go, look, and *then* decide what must be done."

Mirabilis made a curt nod of her head and spoke softly.

"M'Sire is wise."

Perhaps he laughed then. Perhaps he kissed her as he swept away, grey coat whipping into the darkness. Whatever, she found herself alone, nodding sagely and trying not to cry.

* * *

Death's Dream Republic.

It's a fine summer day, she's sitting at a table at a pavement cafe overlooking the sea. There are people milling round her, young people with lithe or muscular torsos, dressed so briefly that she seems well-covered in just jeans and jacket. She's wearing something under her arm and it's hurting her, chafing her flesh and making it sore. It's the truth that keeps her separate from the cattle, the sheep, the abattoir-bound herd around her.They're clad in their ignorance, not knowing what is coming for them on a pale horse (but we don't have *myth* here, thank-you!).

Last week she burned a church in Liechenstein. She poured petrol on a corpse she had made and set light to it. She burned the half-naked god gloating on his cross. She locked the doors on the way out. They were screaming inside and she called "You're going to die! You're going to die!" Someone beat her up then. Men in uniforms with sticks. She wears no uniform. Liechenstein was a bad time for her, there's a buzzing in her head now and she feels nauseous and tastes the blood again. She sees a couple kissing at the next table. That will end. They deceive themselves with their tongues and their lips and their flesh which will – which must – rot. There's Jack sitting beside her telling her about the man with no legs, in the house, in the north. There's graffiti on the wall behind him: WELCOME TO INTERZONE. EVERYTHING IS PERMITTED. What a waste of precious freedom, I fought in the revolution for them! There's an ice-cream cone in her hand. She licks.

Jack knows the truth but doesn't care. He's been made cynical by his methods and his fortune. She cares. She's made her people free. She didn't betray her love. There are no labels in her clothes, no name tags, she is as anonymous as I am.

Will this be your first time since Europe? Jack asks. No, she tells him, the second. She stands up now, taking the heavy thing from under her shoulder and pointing it and, with a gesture, she makes a hole in him. He falls back and people start to scream. Now, turn and walk away. She had shown them the truth and made them afraid. And the truth is this: I am she and she is me, and I decide to give myself a name now. I haven't been *Jane* before. I will become *Jane*.

Jane dances an impromptu hopscotch pattern along the seafront, cone in one hand, gun in the other, leaving behind her a body, a token of death.

* * *

The butterfly's wings twitch. A boot stamps down on it, crushing it into the forest floor.

"Doctor!" a woman calls. "You're going the wrong way!"

"Wrong way? Me, go the wrong way? If everywhere leads somewhere then, logically, there can be only one path, and that path is the right way . . . hmm? Isn't that right, K9?"

"Geographical paradox not demonstrated, Master. You have said, 'all places are one, and that place is very big'."

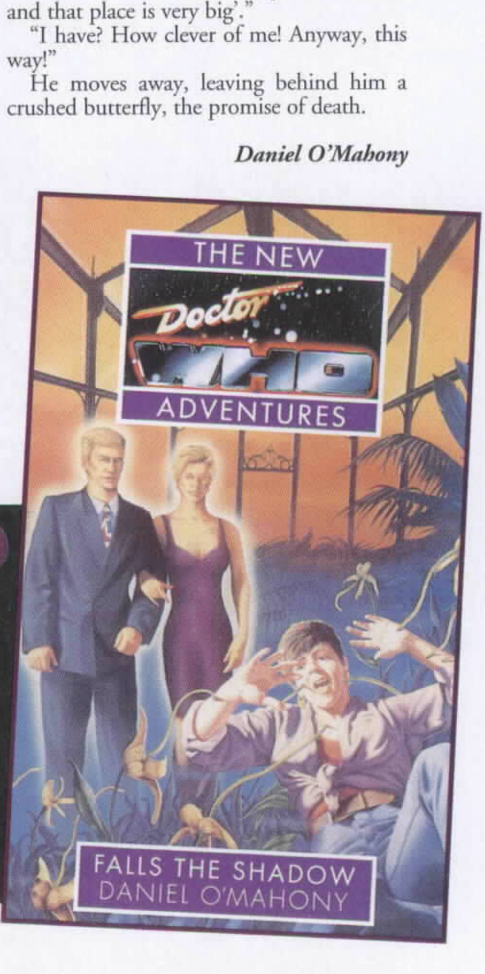
"I have? How clever of me! Anyway, this way!"

He moves away, leaving behind him a crushed butterfly, the promise of death.

Daniel O'Mahony

Doctor Who –
The New Adventures:
Falls the Shadow

Written by Daniel O'Mahony,
with a cover by
Kevin Jenkins.
Published by
Virgin/*Doctor Who* Books
on 17th November 1994
at £4.99.



THE REAL McCOY
PART THREE

Photo © BBC Video

Nick Briggs talks to the man who might just turn out to be the last actor to play the Doctor. This issue, Sylvester McCoy picks up the thread at the beginning of his second season, by which time he was 'getting there'.

If the departure scene for Mel was Sylvester's first success at improving the emotional content of the part, it wasn't long before he was rewarded with another such scene. In the following season opener, *Remembrance of the Daleks*, there was his quiet, thoughtful conversation with the black waiter in the cafe.

"I was very keen that we should bring out all the nuances of anti-racism in that story, because that's basically what it was about. It was a nostalgia feeling as well. Something just clicked, and there was a good, warm feeling between the two of us in that scene.

"Also in that one, they were going to cut the scene which had Sophie in the boarding house and she saw that notice on the window – which when I first came to London was everywhere – 'No Irish, no coloureds, no dogs' and all that sort of thing. She turned it round and she smashed it. They were going to cut that! I said 'No, you can't! This is the very essence of the whole piece!' One of the great evils of the world is racism. It's so wrong, and we should do everything in our power to stop it. I was very proud I got that scene kept in. It was very important and also it was so evocative of the period. It was like that in the Fifties and Sixties."

Another message is coming across loud and clear from Sylvester. "I enjoyed that one, because we were beginning to get there . . . where my Doctor was coming from. I was beginning to feel a lot more at home in it by then.

"I thought 'I'm a Doctor now. I've done the Daleks'. It's as if you go through a iniation ceremony and you have to go through certain tests before you're actually a fully-fledged member of the club. And I felt 'Now I am. I can stand up with all the greats and say, I'm up with you now.' Before, there was a sort of metaphorical tugging of the forelock when I met them.

"Technically, like every other *Doctor Who* monster, they were a bit of a problem. My Daleks had a new invention, which was that they could go up stairs. I was really proud to be in it. I hear the man who created the Daleks got upset that they can now go upstairs. I find that incomprehensible. I mean, how did they actually ever conquer anything?! They must've had to go up! Also, my Daleks had those big orange balls from wheel-barrows underneath. So, Daleks have got three balls! It made them wobble a bit, and they filmed them on cobble stones, so you had wobbly Daleks. It looked like they were maybe dancing along.

"Chunky Williams! Simon was great! We had a wonderful time. We called him Chunky, because . . . I can't remember why," he ponders for a moment. "And just for a laugh, we added it into a scene. It wasn't for the millions of people who watched *Doctor Who*, it was for one person only. It was for Simon, because we knew when he watched it he would know immediately and fall about laughing. He loved it, thought it was a hoot!"

MONOCHROME PATROL

"I think we did *The Happiness Patrol* last that season, but it wasn't transmitted last," says Sylvester.

"That was one with potential. The original idea was to do it in black-and-white, which I thought was wicked! To do it like film noir, with all the camerawork . . . everything at angles. But the powers that be lost their nerve. It would have really, really made it. I don't think it worked. Again, it was a studio-bound thing. Sometimes it's all right to be studio-bound. *Ghost Light*, which sadly as a story didn't work, was the best *Doctor Who* I was involved with – written for me – but also it worked very well in studio because it was all set in that big house. I think that

***The Happiness Patrol* – something very "Chandleresque and film noir" would have been better feels Syvlester McCoy. Photo © BBC**

Silver Nemesis – "obviously a disappointment," suggests Sylvester McCoy. Photo © BBC Video

Dragonfire didn't work in the studio, and even *Paradise Towers*, which could've worked in a studio setting, didn't quite work either . . . and neither did this one with Helen A and all that. I think if they'd really gone for the Chandleresque thing, it would've worked."

Then he recalls, with some embarrassment, "And the worst thing about it was me singing some Frank Sinatra song. I didn't volunteer it. Maybe it came from one night in the bar, after shooting, and I started singing. I dunno. Oh my God.

"Sheila Hancock was absolutely marvellous as Helen A – and she based it on Mrs Thatcher.

"It was a great story, I thought. Really good. It had the underlying theme against the more extreme Thatcherite policies of our time. It had a neo-fascist feel about it as well. The harmonica music and the sense of longing . . . It would have been great in black-and-white. Maybe we should encourage everyone to turn their colour off when they watch it and see what it looks like."

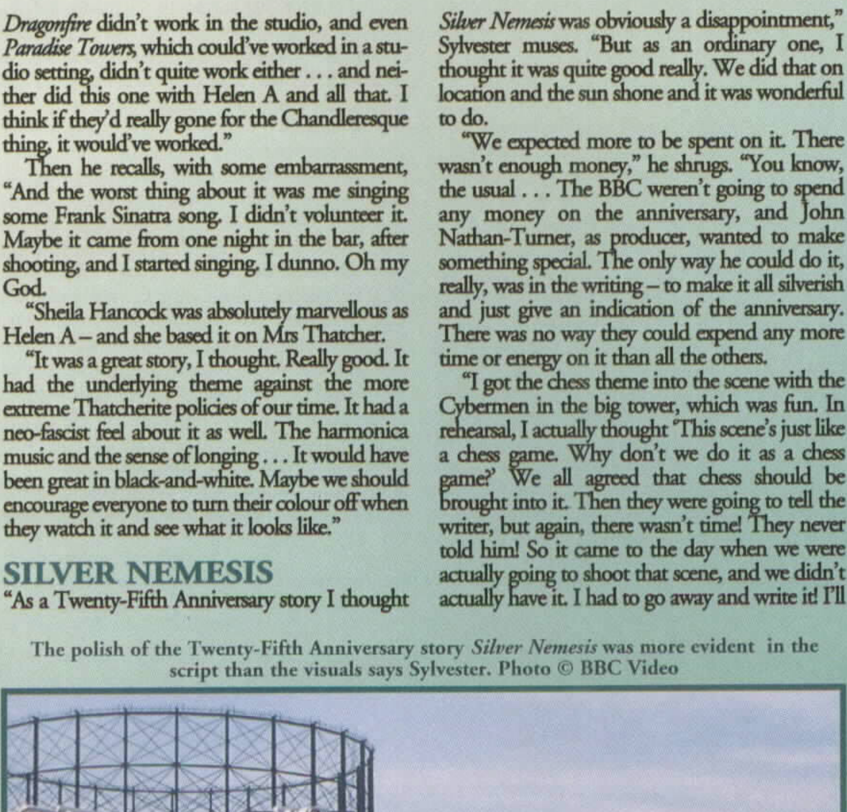
SILVER NEMESIS

"As a Twenty-Fifth Anniversary story I thought *Silver Nemesis* was obviously a disappointment," Sylvester muses. "But as an ordinary one, I thought it was quite good really. We did that on location and the sun shone and it was wonderful to do.

"We expected more to be spent on it. There wasn't enough money," he shrugs. "You know, the usual . . . The BBC weren't going to spend any money on the anniversary, and John Nathan-Turner, as producer, wanted to make something special. The only way he could do it, really, was in the writing – to make it all silverish and just give an indication of the anniversary. There was no way they could expend any more time or energy on it than all the others.

"I got the chess theme into the scene with the Cybermen in the big tower, which was fun. In rehearsal, I actually thought 'This scene's just like a chess game. Why don't we do it as a chess game?' We all agreed that chess should be brought into it. Then they were going to tell the writer, but again, there wasn't time! They never told him! So it came to the day when we were actually going to shoot that scene, and we didn't actually have it. I had to go away and write it! I'll show you the book!"

The polish of the Twenty-Fifth Anniversary story *Silver Nemesis* was more evident in the script than the visuals says Sylvester. Photo © BBC Video



Sylvester leaps across his living room, suddenly the embodiment of his Doctor, grabbing a *Chess for Children* book, which belonged to his sons, who were a lot younger at the time. "So I actually took the book," he explains, "and I was sitting cross-legged, trying to work out the scene, using bits from the chess book. Then they edited that scene and it ended up not looking like anything! It was shame, really – but it was interesting to bring that in, and it was nice that they brought the chess theme back later . . ." He is, of course, refering to *The Curse of Fenric*.

Back to *Silver Nemesis*, which featured Anton Diffring, reprising the kind of Nazi officer role he had been playing in the movies for decades. "He was very, very old," remembers Sylvester. "He was ill and died not very long afterwards, which was very sad. He knew nothing about *Doctor Who*, and he did it because he wanted to come over and watch the tennis. He did enjoy himself. He had a lovely time and we got on very well. It was extraordinary to work with him. At first he was kind of 'What is this?' but then he got into it. He was bored of playing the stereotype German, but he said 'At least I'm here for Wimbledon' because he lived in the south of France and normally couldn't see it. But by the end of it, he'd softened and we all said goodbye with great fondness."

GREATEST SHOW

"My memory of *The Greatest Show in the Galaxy* is that I enjoyed it very much, but we were under terrible pressure – we nearly lost that one. There was an asbestos problem at the studios and they closed them all down. Then John Nathan-Turner came up with the brilliant idea of doing it in a tent in the car park at Elstree, since it was set in a circus anyway. We were round the corner from *Grange Hill*, *EastEnders* and *'Allo 'Allo*."

Sylvester's time on the programme seemed, so far, to have been blessed with incredibly untypical British weather. "It was a very, very sunny time. A glorious summer. We absolutely baked, doing it in this tent – and there were terrible sound problems. It was right next to the main gate, and lorries were always coming in. It was a big problem. Aeroplanes, even some rain – the lot! It was very hard work, because of the heat.

"The idea for the story came, I think, from the

Ian Reddington, playing the Chief Clown, was one of Sylvester's favourite actors to appear in *The Greatest Show in the Galaxy.* Photo © BBC

fact that I had a kind of a circus-type background. I was never really in the circus, but because of certain shows I'd done, I had those skills. They wanted to use those skills, so a story grew out of it.

"There was a juggling scene and they said *en passant* 'Oh, there's a juggling scene'. I said, 'Juggling? I don't juggle!' They said 'Yes you do!' So I had to go and learn how to juggle – at the age of forty!

"During that one, we were also filming and doing read-throughs for *Silver Nemesis,* because we overran. Everything was pressured. We were really under terrible pressure. It was a good cast in *Greatest Show.* Ian Reddington, who's now gone on to greater things [Tricky Dicky in *EastEnders*] was brilliant in it as that clown. He was just right. T.P. McKenna was wonderful; we became great friends. Danny Peacock was lovely. Great people. Very talented.

"It was a great one. I think it all made sense in the end. No loose ends, were there?" Now he's asking. What about the fact that the Doctor distracts the gods of Ragnorok with circus tricks as a delaying tactic when, in actual fact, no one has told the Doctor what he's delaying them for. It's an unfair, nit-picking sort of point and, quite understandably, Sylvester cannot remember the details. However, he does have a general point to make about stories.

"I have a feeling that most of the ones I was involved in didn't hold water. There was a whole lot of holes in them," he says. Meanwhile, back with *Greatest Show . . .*

"We were also on location in that one, in the 'Desert of Dorset'. We went down there for the last one we did too. Another heatwave. It was glorious. We were getting paid to get suntanned!"

BATTLEFIELD

Sylvester gives a totally blank reaction to the word *Battlefield.* Two other words, however, have the desired effect: 'Nick' and 'Courtney'.

"To work with Nick was lovely!" he enthuses. "I've always been a great fan of the Brigadier, ever since I watched it when Patrick Troughton and Jon Pertwee were in it. He's a lovely man and we got on very well. I'd met him at conventions before, but it's not the same as working with someone.

"Jean Marsh was lovely too!" laughs Sylvester. "God! They're all lovely! I'm a luvvy now!" he jokes. "You know how sometimes you just get on with people? The chemistry was great. She could have stayed in *Doctor Who* forever as far as I was concerned. And James Ellis was a great, big-hearted Irishman with all the charm and warmth of that."

FENRIC

"*The Curse of Fenric* is the story everyone rates highly," he remembers. "I enjoyed it. There were lots of good explosions! It was very well written. It made sense and there weren't too many holes in it. I liked it because it was about another time. Personally, I liked to travel back in time. John Nathan-Turner wasn't very keen on that, because, he said, the audiences weren't very keen on that. They didn't like time travel to go back, they quite liked it to go forward into the future. The viewing figures apparently went up and down according to those factors. But my attraction to *Doctor Who* in the beginning was the fact that we could go back in time. I've always been interested in history, so it was rather nice to go back to the time of World War Two.

"Dinsdale Landen! There's a man who's got a reputation for being very particular – and being very particular can sometimes put people's backs up. But Sophie and I charmed him and he had a wonderful time. He was so madly impressed that he said 'I've got to tell everybody about you!' I'm sure he meant it in the nicest possible way . . ." Sylvester pauses for thought. "I hope so, anyway.

"I enjoyed nearly getting blown up with Sophie at one point. The pyrotechnic boys were going crazy, having a great time!

"Nicholas Parsons and I got on incredibly well. Everyone was saying 'Oh my God, Nicholas Parsons!' I thought he did a very good job. People forget that he is an actor. They only know him as a presenter. I know a lot of people were knocking him before they saw him. People do that."

GHOST . . . WHAT?

"Yeah, *Ghost Light,*" Sylvester ruminates. "It was well done. Great cast. But God knows what it meant. What was it all about?"

I ask him how he can cope with playing a part when he cannot fathom what the story is about.

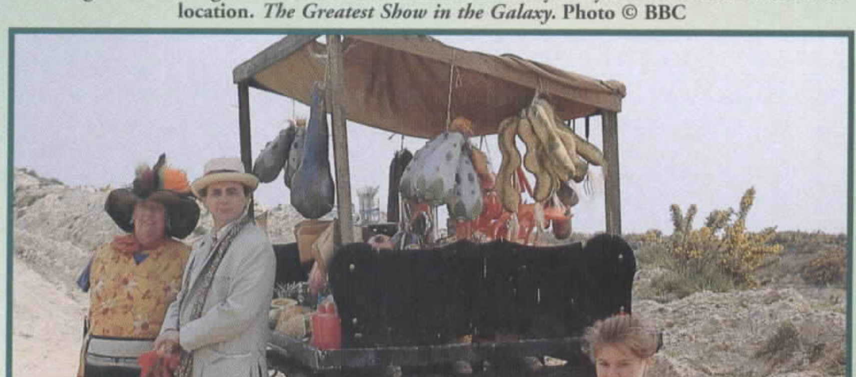
"I think by then it was the end of the season," he explains. "Now, you'd know what the first one in the season was all about, because you had time to read the whole thing and actually even think about it. But by the time you were getting the last stories – I think some of them weren't even finished – you just had time to learn the lines! You didn't even read the thing. You just looked at what you had to do. There was so little time, you had no idea and you just had to trust that everyone else was doing their job as well as they could. Most likely they were; but we all fell down, not from lack of ability, but because of lack of time.

"Another couple of days extra on each one. Oh, that would have made so much difference to the overall product. But the BBC didn't give us enough time to make it. I mean, John Nathan-Turner did an amazing job as a producer to get as much out as he did. He attracted some of the main actors of the country, he got the most incredible kind of things for next to nothing. People don't know quite what an amazing job he did. He was under such incredible pressure to put this programme out on time, with no help or back-up."

SURVIVAL & BEYOND

This year's **Doctor Who Magazine Summer Special** contains a lot of what Sylvester had to say

Relaxing in the sun – good weather was a fortunate mainstay of Sylvester's stories recorded on location. *The Greatest Show in the Galaxy.* Photo © BBC



Sylvester McCoy feels that it wasn't until *Remembrance of the Daleks,* where he battled the old foes alongside 'Chunky' Gilmore (Simon Williams) and Rachel Jensen (Pamela Salem), that he became an 'official' Doctor. Photo © BBC Video

about *Survival* and *Dimensions in Time,* but here are a few morsels we didn't serve up there. Firstly, on *Survival*...

"I had to ride a horse in that one. I've been on a horse or two over the years, but I'm not an expert. It was one of those things when I would have quite liked half an hour on my own just to get it right, so that I could ride up and down on my own with the horse – just to get to know it. But again, lack of time...

"I had the scene on the horse with Julian Holloway, who played the bullying sergeant – although he turned out to be a quite nice, cowardly bully. He had to sit on the back. He had a bad back and he was terrified of horses. So there were two people, one inexperienced and one scared, and we had to do a long tracking shot – which is very complicated. The horse fell in love with the camera, so every time they said action, the horse looked right into the camera and smiled. But, you know, we *had* to get this scene in – in ten minutes or something! It was extraordinary *pressure!* We were two actors, sitting on a horse, panicking on the side of a cliff doing a tracking shot with a *really long* piece of dialogue in this incredible heat. It was *agony,* complete *agony!* I think we did it, but that moment wasn't enjoyable. Julian was hanging on to me, and his fear transmitted right down through his arms and into my body. At the end of it I was terrified we were going to fall off a cliff on a galloping horse or something. It *would* have been the last story then, wouldn't it?

Finally another *Doctor Who* story of sorts materialised – the *Children in Need* mini-epic, *Dimensions in Time.* Sylvester's part was isolated from the main action in Albert Square.

"It was just Sophie and Louise. I'd never met Louise Jameson before, but she is glorious. It was really funny, because she said 'You should've been my Doctor. We get on so well!' We just clicked. It was a great shame we couldn't have done more, really. She said it was amazing, because she was thinking 'Oh God, I haven't done this for years... How can I do it?' But she said it was just like riding a bike. It was like, *bang,* 'Doctor!' and she was immediately back into it; like it was ingrained somehow.

"And, of course, she had been my kind of favourite... Purely for heterosexual reasons. I was a young guy and that was the one *Doctor Who* companion I used to watch a lot. Don't know if I listened to her – but I *watched* a lot."

Sylvester has now parted company with the series. However, he is quite prepared to express some views on its future. "They're already knocking Spielberg before he's taken over the series," he says, somewhat incredulous. "Why knock him? You don't know really what he's going to do. It's all rumour. And if he does do it with an American in the part, you've got to wait and see how it turns out before you knock it. There's nothing you can do to stop it. You may as well wait and then make the judgement. I mean, they did that with me. I got knocked before I even started. I'm sure Spielberg is a brilliant and wise man. If he is, he won't pay any attention to any of it. He'll just go for a new audience – a universal American, Japanese audience, because that's where the money is. It doesn't matter about Britain. Britain's only five per cent of any cinema takings. If it bombs in Britain, it doesn't matter. I don't know how powerful the *Doctor Who* lobby is in America – but they are less critical. Over here they can get very, very critical. The British are much more critical human beings, I think. We're incredibly good at building up our heroes, but we're dying to kick them down again. It's just one of those things. It's a universal thing, but it tends to be very highly polished in Britain."

As for summing up the man who played the Seventh Doctor, I asked Sylvester to compose what might be the opening paragraph of this feature. However, somehow it seems to be a fitting final paragraph. Sylvester McCoy, in his own words:

"Sylvester McCoy was born at the height of a Scottish summer, ie: it was raining, it was cold it was windy. He came out crying. I can't say he's been crying ever since, but he's been trying to make sure that not too many people around about him cry too much. He's always felt slightly outside society, as if he was looking in and should be commenting on it. He was quite pleased about that. He was delighted to have eventually ended up as an actor, and agrees very much with the idea that actors should be, like gypsies, buried outside the walls of a city. They should not be allowed to be put in consecrated ground. He's delighted by that fact. He finds society comical, cruel, interesting and he's sometimes incredibly critical of it. He doesn't want to become a knight, because then he'd know he'd really been bought by society."

◆

THE McCOY FILE:
Part 3

The nit-pickers' guide to the man behind the Seventh Doctor.

If *Doctor Who* returns, how do you think it should be scheduled?
That magic Saturday night slot. But that's gone. I think the television viewing pattern which created that slot has gone. So, most likely 7.30 in the evening is a good time for the whole family. I think Doctor Who *is a show for everybody; from kids to grannies and grandads.*

What is your most embarrassing moment?
Forgetting my own wife's name, while introducing her. The most embarrassing thing about me is my inability to remember people's names. I don't know whether the part of my brain that stores names was bashed when I was a baby... And I didn't go to drama school, so I didn't learn how to call people 'luvvy' and 'darling', which is a great way of getting round forgetting people's names – but I just can't do that.

What is your real name?
Percy James Patrick Kent-Smith. Maybe it's because I've had to remember all those names that I haven't been able to carry around any other names in my brain!

What story format should the new *Doctor Who* have?
I wouldn't be at all surprised if they bring it back in the fifty-minute format – with one story per episode. You could have interconnecting bits cleverly spread over a season for those that want that.

Which country would you most like to visit?
China. I think it's extraordinarily beautiful and interesting.

What is your favourite building?
The Guggenheim Museum in New York. It's a piece of art itself. Now they've added bits onto it and critics say it looks like a toilet. It's kind of round on the outside and now they've built a new bit on at the back, which they say looks like the cistern.

What is your favourite *Doctor Who* story from before your time on the programme?
The one where they all got together. [*The Five Doctors*]

How would you like to be remembered?
Well.

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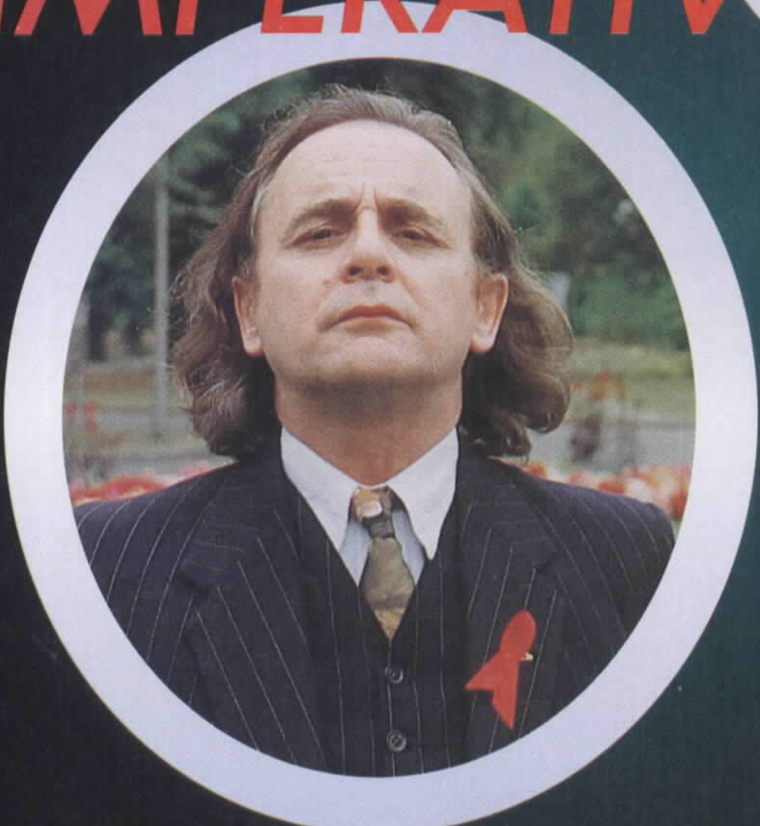

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What the Censor Saw

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***Doctor Who* held a unique place in British broadcasting history – a successful family programme with one of the broadest and most diverse appeals of any television drama. As the programme's cult popularity grew its appeal became more selective and the concerns of censorship became perhaps less pressing. However, while its audience was large and defiant of simple categorisation, an acceptable degree of portrayed violence and brutality was never arrived at. In the first part of a new series, Marcus Hearn examines some of the things we *didn't* get to see . . .**

> "I don't think 'Dr Who' is a children's programme at all. It is an adults' programme addressed to adults via children."
>
> Brian Jackson, The Advisory Centre for Education, 1966.

Who is *Doctor Who* for? That's really what it all boils down to. No-one ever complained about the psychological damage the programme may have done to adults. Objections to the portrayal of horror and violence in the show centred on its questionable suitability for children. But surely *Doctor Who* was never a programme intended exclusively for children?

Sydney Newman, the programme's devisor, still maintains that he intended the programme to be a family show, though he often refers to it as a children's series. Even if he had intended the show to be exclusively for children, the Children's Department would have been unable to produce it – there was no Children's Department in the BBC at the time. It is even possible that the Drama Department inherited a possibly inappropriate programme by default. This would certainly explain the anomalies which arose when those producing, writing or directing the series went too far. Sydney Newman's original choice for producer, Don Taylor, explained how things could have been had he accepted the post: "I've often wondered," he states in his autobiography, "how the ubiquitous Doctor might have become a trooper in the New Model Army, and a pal of John Lilburne's, or what kind of Orwellian political figures he might have explored, and how the dramas of European socialism and the language of poetry might have impinged upon the voyagers in the TARDIS . . . One thing I'm pretty sure of, he wouldn't have become the kids' favourite."

The woman for the job was, of course, Verity Lambert who came from one of Sydney Newman's previous successes, *Armchair Theatre*. According to *Doctor Who: The Unfolding Text*, "her own lack of knowledge of children confirmed the suspicions of the BBC . . . that *Doctor Who* would not be tailored specifically for 8 to 14 year-olds."

By the time *The Daleks* was transmitted *Doctor Who* was, as Don Taylor surmised, the kids' favourite. It was also a favourite of the critics and a lot of the kids' parents, although at the BBC's Board of Management the fingers on the purse strings were twitching. In a memo sent to Sydney Newman on 24th April 1964, the Director of Television, Kenneth Adam, expressed their fears: "I find other members of the board are rather worried about the line DR. WHO is developing. The 'creepiness' is laid down rather thick and there are so many refugees from Attica or, if you prefer, the Eisteddfod wandering about. If it is survive, it needs to a touch of discipline – especially in the writing."

"The scripts are what is difficult!" came Newman's rather unhelpful reply.

Later in the year, the return of the metal monsters from Skaro prompted the BBC's Head of Family Broadcasting to complain to the Drama Department that *Doctor Who*, in showing Daleks patrolling London streets, was "unacceptably frightening." A BBC audience research report into *World's End*, the first episode of *The Dalek Invasion of Earth*, revealed "a few suggestions that part of today's adventure might prove rather alarming for the smaller fry." One of the audience members questioned for the report expressed the opinion that "It was rather gruesome for young children to watch, with drowned bodies and daggered bodies. Next week we hope for more Daleks and fewer bodies."

The Dalek Invasion of Earth also elicited possibly the first serious criticism of the show independently directed to the BBC from a member of the public. In a letter addressed to 'The Programme Controller' on 23rd November ►

While the BBC considered *The Dalek Invasion of Earth*'s Slyther something of a disappointment, Australian censors took a very different view. Photo © BBC Video.

◄ 1964, Mrs Patricia Stern wrote:

> I feel I must protest in the strongest terms regarding the current the current 'Dr. Who' series featuring the Daleks and produced for children's viewing. With the big build-up you have given the programme during the past week following the successful appearance of the Daleks last year, my two children aged 5 and 7 were quite looking forward to seeing more adventures with these weirdly amusing robots.
>
> Unfortunately I found the series so horrifying as to compare with the 'Quatermass' series of some years ago where it was for adults and a previous warning was given for 'those of a nervous disposition'. Surely an adventure with less gruesome details could be written to incorporate the Daleks without having bodies being flung about the studio floor. The children were so horrified by the earlier sequences in last Saturday's programme that I was forced to switch off after 10 minutes viewing. Of course the children were most disappointed at not seeing the Daleks earlier in the programme but the little they did see has caused them considerable distress at bedtime.
>
> Children are impressionable enough these days and I did think with all the publicity now given to the barring of horror comics, films and TV plays that a more thoughtful and considerate approach should be given to items for children.

The task of replying to this criticism was deferred to producer Verity Lambert. Her letter, dispatched on 2nd December, included the following defence of her programme:

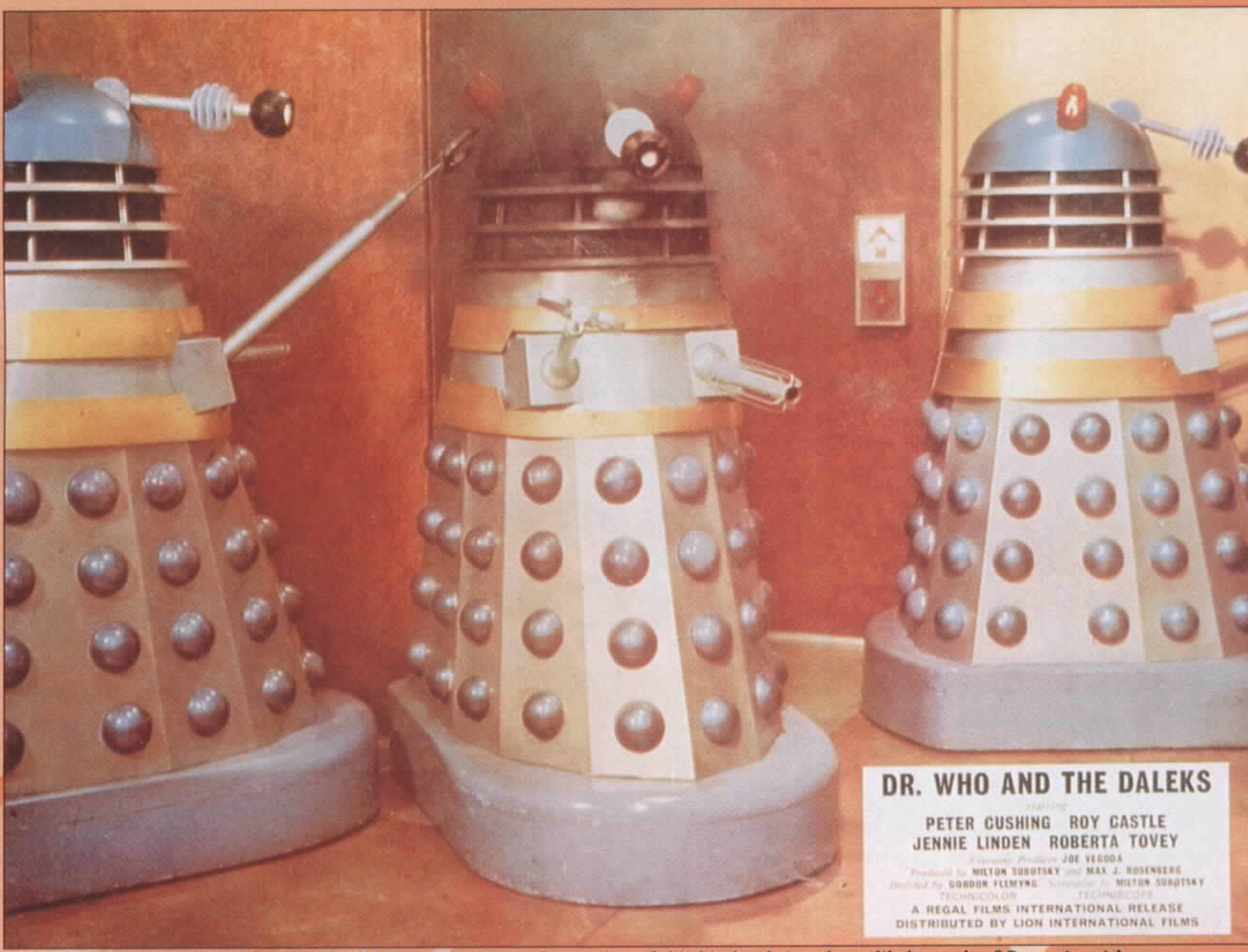
> I am sorry that your children did not enjoy the first episode of "DOCTOR WHO AND THE DALEKS". In defence of that episode and "DOCTOR WHO" in general, I would like to make the following points: –
>
> 1) "DOCTOR WHO" is an adventure serial. There are bound to be some unpleasant incidents to sustain suspense and to show the the ultimate triumph of good over evil.
>
> 2) There were two bodies in last week's episode of "DOCTOR WHO", but we do not feel that too much attention was paid to "gruesome detail". For example, there were no pools of blood or other unpleasant details. After all, death is a part of life. I do not feel that "DOCTOR WHO" goes any further in portraying this than the average Western.
>
> 3) In Grimm's Fairy Tales and in some classics, which are acceptable to children, there is just as much, if not more, "horror and violence" as there is in "DOCTOR WHO".
>
> It is our aim to entertain children and not frighten them out of their wits, and a great many children watch and enjoy "DOCTOR WHO" with no ill effects.

The Dalek Invasion of Earth completed the first recording block of fifty-two episodes. That the series should continue was no longer in doubt by this point, and the icing on the cake of the BBC's latest success came when the fifty-two shows were sold Australia, New Zealand and Canada. Australian television censors were not as liberally minded as the BBC however. A number of cuts were made to the stories purchased before they were deemed suitable for transmission. Stories that came under the censor's knife included *Marco Polo*, where scenes were deleted from the fourth and seventh episodes. *The Velvet Web* episode of *The Keys of Marinus* had the scene where Barbara smashes the Morphoton brains cut to 'a bare minimum' on instructions from the censor. Other censoring included *Planet of Giants*' second episode, and the fourth and fifth episodes of *The Dalek Invasion of Earth*. Shots of the Slyther were particularly singled out for extrusion.

As transmission of *The Dalek Invasion of Earth* progressed, one TV reviewer decidedly to publicly announce the fact he'd banned the programme from his home. On 7th December 1964, viewer R.Taylor wrote to the *Doctor Who* production office expressing alarm at recent newspaper reports and providing some welcome support:

The Daleks were rather more benign during location shooting publicity for *The Dalek Invasion of Earth* than they were during the serial itself.

> I read in yesterday's (Sunday) newspaper that you are considering censoring the Dr.Who programme as it is too violent for children.
>
> May I please implore you not to do so. I have three children aged 13 years, 10 years and 8 years. They each dash home from shopping on a Saturday in order not to miss this programme and before they used to sit patiently waiting for something gruesome to happen. At last they are contented.
>
> All my children are happy well adjusted children and like every other child love to live for a little while in the world of fantasy. What child does not like to hold their breath and jog up and down with excitement at what they anticipate is going to happen next. They all know that good always on television triumphs over evil. Do not children's comics from days of old to present day present space fiction in gruesome forms? Dan Dare being a good example. My youngest son is pleading for a Dalek outfit for a Christmas present. To him it merely represents what an Indian suit meant to children of my day.
>
> My children know I am typing this letter and they are saying "please


DR. WHO AND THE DALEKS
starring
PETER CUSHING ROY CASTLE
JENNIE LINDEN ROBERTA TOVEY
Executive Producer JOE VEGODA
Produced by MILTON SUBOTSKY and MAX J. ROSENBERG
Directed by GORDON FLEMYNG Screenplay by MILTON SUBOTSKY
TECHNICOLOR TECHNISCOPE
A REGAL FILMS INTERNATIONAL RELEASE
DISTRIBUTED BY LION INTERNATIONAL FILMS

Censors' stipulations prompted Amicus to portray destruction of this kind as being the unlikely result of fire extinguishers.

mummy don't let them change it, it's the best they put on so far!"

Meanwhile, Season Two continued. The audience research report on *The Centre*, the final episode of *The Web Planet*, contained a comment from a police officer who had gained the impression that the series had been "toned down so that children are not frightened – much to the disgust of the children."

The Dalek Invasion of Earth and *The Time Meddler* indicated that the show was entering previously unexplored territory, although its more adult elements were hardly being "toned down." Although the portrayal of Susan's relationship with David Campbell was decidedly coy, and the insinuation that Edith is raped by Vikings suitably ambiguous, the programme was beginning to take risks.

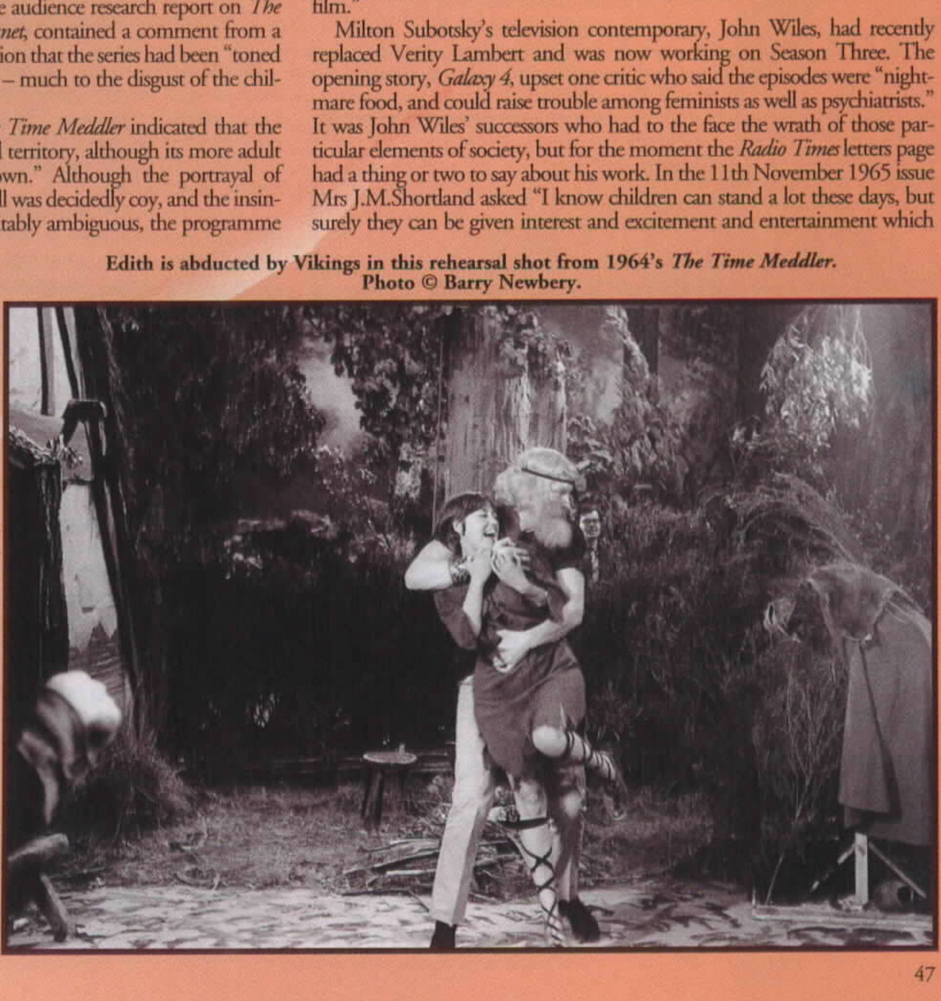
There was no such risk-taking at Shepperton Studios, where Milton Subotsky, the co-producer of the first *Doctor Who* feature film, was working *with* the censors, not against them. The stars of *Dr. Who and the Daleks* were complying to British Safety Standards. "We were going to have them shooting out flames," Subotsky told reporter Derek Todd, "but John Trevelyn, the censor, thought children were frightened of flames. So we went to the other extreme and armed them with fire extinguishers!"

The director, Gordon Flemyng, was also in consultation with the censor over the handling of the scene where the Dalek creature was scooped out of its casing. "We were quite definitely going for a 'U' certificate" he said, "and if it hadn't received a 'U' certificate it wouldn't have succeeded."

Allan Bryce, the film's assistant special effects supervisor, recalls that: "We made a green, writhing, ukky thing for the inside of the Dalek . . . I think it was the editor's decision to cut that, and as far as I remember it was the only thing that was cut. That was an example of the sort of thing you couldn't show in a 'U' certificate film."

Milton Subotsky's television contemporary, John Wiles, had recently replaced Verity Lambert and was now working on Season Three. The opening story, *Galaxy 4*, upset one critic who said the episodes were "nightmare food, and could raise trouble among feminists as well as psychiatrists." It was John Wiles' successors who had to the face the wrath of those particular elements of society, but for the moment the *Radio Times* letters page had a thing or two to say about his work. In the 11th November 1965 issue Mrs J.M.Shortland asked "I know children can stand a lot these days, but surely they can be given interest and excitement and entertainment which ►

Edith is abducted by Vikings in this rehearsal shot from 1964's *The Time Meddler*.
Photo © Barry Newbery.



Sara Kingdom's death at the hands of the Time Destructor was "a bit too nasty" according to the BBC's audience research report.
The Dalek's Master Plan. **Photo © Barry Newbery.**

◄ is not horrifying?" In the 2nd December issue, Mrs July Simpson wrote "I was interested to read of Mrs Shortland's views on Dr. Who. My two daughters ages seven and four love the programme and sit enthralled while I quake with fright!" The editor replied "BBC-1 programmes from 5.00 to 6.00 pm on Saturdays and Sundays are not specifically directed to children but are part of the general pattern of afternoon viewing. None the less, very large numbers of children do watch Dr.Who."

Concerns over "one-eyed creatures", or Monoids, typify the comparitively oversensitive attitudes of Australian censors in the Sixties.
The Ark. **Photo © BBC.**

Whether they were taking it seriously or not, as the audience research report for the *Destruction of Time* episode of *The Daleks' Master Plan* queried, was another matter. "The disintegration of Sara caused them some unease," the report claimed. "This was a 'bit too nasty' even for such a juvenile space adventure as Dr. Who, in their opinion – but again the whole serial was so naive that it was impossible to take this 'horrible' event seriously."

Whether John Wiles' unusual treatment of the violent scenes in *The Massacre of St Bartholomew's Eve* was influenced by artistic or sagacious requirements is unknown. The producer took the unusual step of augmenting proposed live action sequences with images of British Museum woodcuts. His efforts were rewarded with a curt "needless and nightmare-raising" from the press.

The newspapers were similarly scathing about *The Tenth Planet*, the story that featured the end of William Hartnell's Doctor and the beginning of the Cybermen. On 22nd August 1967, Ann Lawrence, writing in *The Morning Star*, recalled "the adventure with the Cybermen earlier this year – these were robots with in human form with distorted faces and they gave my daughter nightmares. When I asked her why she was frightened of the Cybermen but not of the Daleks, she replied that the Cybermen looked like terrible human beings, whereas the Daleks were just Daleks." This early occurrence of terror through association was soon to be highlighted further.

In general though, the latter part of the Hartnell era passed without incident, except for frantic scissoring on the part of the Australian censors. *The Chase* suffered cuts to its second episode, close-ups of the Mire Beast especially falling prey. *The Ark* was edited in its second, third and fourth episodes – special mention being made of close-up shots of the Monoids, or "one-eyed creatures" as they were referred to. *The Gunfighters* was also considered too gratuitous for sensitive Australian audiences, with shots of Charlie slumped over the bar and the aftermath of the gunfight trimmed from the third and fourth episodes. *The War Machines*, part of the batch of stories sold to Australia in 1967, was cut in Episodes 3 and 4.

When the search for missing *Doctor Who* episodes recovered prints from overseas television stations, the BBC were only too glad to retrieve whatever they could. Overseas censoring has, however, taken its toll. *The War Machines* remains, along with *The Time Meddler* and *The Dominators*, a story which will perhaps never be complete.

❖

NEXT ISSUE:

The second part of *What the Censor Saw* deals with the Patrick Troughton era. Previously unpublished documents reveal the truth behind the wrangles over *The Underwater Menace* and *The Tomb of the Cybermen* . . .

ROY CASTLE OBE

31st August 1932 – 2nd September 1994

Marcus Hearn recounts his personal memories of the man Sir Harry Secombe recently described as "the best of us." Roy Castle – the big screen's Ian Chesterton.

In the early hours of Friday 2nd September, Roy Castle lost his courageous battle with cancer. With his death, British showbusiness was deprived of one of its most versatile and best-loved performers.

While no-one is pretending that *Doctor Who* was a major element in Roy's career, his second-billing portrayal of Ian Chesterton in 1965's *Dr. Who and the Daleks* helped contribute to the film's enormous success. It was also a role he never forgot, and it is for these reasons, if no others, that the world's *Doctor Who* enthusiasts should remember a man who possessed an incredible talent to entertain, and latterly inspire, the nation.

Roy Castle winced at being labelled Mr Nice Guy, and was self-effacing about the achievements that won him a career spanning almost forty years of television shows, feature films and theatre productions. It was in 1946 that he got his first starring theatre role at the age of fourteen, although he later described himself as being a 'tap-dancing Yorkshire Jimmy Osmond' at the time. He spent the next six years developing his talents (which included an already impressive mastery over a number of musical instruments) touring in musical revues, pantomimes and summer shows. In Blackpool, in 1956, he landed a job as stooge to popular comedian Jimmy Clitheroe. As his career progressed, he worked with other comics such as Frank Randal and Jimmy James before being spotted by singer Dickie Valentine who brought him to London. It was at the 1958 Royal Variety Performance that the young entertainer became a sensation, securing his long-term popularity. "I was a nobody who was given an opportunity and I just stole the show," Roy remembered. "I became an overnight success."

In the Sixties, an ambitious British star would inevitably look to the cinema, and Roy secured his first film in 1964. *Dr Terror's House of Horrors*, an anthology horror/fantasy film which also starred Peter Cushing, Christopher Lee, Alan Freeman and a young Donald Sutherland, was an entertaining and colourful shocker to rival Hammer's prolific output. Roy's performance as Biff Bailey, the cynical jazz trumpeter who slowly becomes convinced he is haunted, left an impression on producers Milton Subotsky and Max J Rosenberg who cast Roy without even auditioning him for their next picture – *Dr. Who and the Daleks.* "They always said that I should be the guy for the next musical," Roy cheerfully told me, "but the first film I got was a horror film, and then the sci-fi one!"

Fulfilling a very different function from his television counterpart, Roy threw himself into the role of Ian Chesterton, supplying the handsome love interest for Jennie Linden's Barbara and the light relief for the film's audiences. Reviewing the film on its release, critic Barry Norman was quick to highlight Roy's input. "If there is a door to be hurtled through, a box of chocolates to be sat on, a pratfall to be taken, Mr Castle hurtles, sits and takes, skidding through the film like a man on a banana skin." Indeed Earnest Betts, reviewing the film for *The People*, lamented "It's a pity that a clever man like Roy Castle hasn't got a better part, but out there in space you get lost."

Despite being dubbed 'the British Sammy Davis Jnr', Roy failed to engage the American public, even with the support and encouragement of Frank Sinatra. It was perhaps for this reason that his career in feature films developed little further, although he made a notable starring appearance in the classic *Carry On Up the Khyber* in 1968, and was briefly reunited with Peter Cushing in 1974's *The Legend of the Werewolf.*

Concentrating on international cabaret and British television, Roy's versatility soon won him the television show he will always be remembered for. The first series of *Record Breakers* in 1972 was a resounding success which led to over twenty years of amazing revelations and death-defying record-breaking with a singing and dancing Roy as the host who broke a few records himself. It must surely be questionable that a show Roy's name was synonymous with could ever continue without him.

My personal memories of Roy Castle are best illustrated in two stories which say more about the kind of man he was than any list of film and television credits. In 1992 I was working as a freelance journalist, and was keen to secure an interview with Roy for **Doctor Who Magazine**. I was extremely nervous about approaching such a well-known star about a mere six weeks of work they had conducted over twenty-five years before, so mutual acquaintance Leslie Crowther generously asked Roy on my behalf, and arranged the introduction. I first spoke to Roy's charming wife, Fiona. She explained that Roy had promised to talk to me, but delayed the interview on several occasions. Sensing a brush-off, I later explained to Fiona that I would fully understand if the interview wasn't in fact possible. I will never forget the short silence on the other end of the phone. It was broken by some terrible news. "It isn't like that," she explained, "please don't get me wrong. It's just that we recently discovered that Roy has cancer." Immediately feeling shocked, then humbled at my intrusion, I stuttered something about an interview obviously being out of the question and was surprised by her response. She explained that Roy wanted to go ahead with the interview – he had agreed to do it and he would. The following weekend the news of Roy's lung cancer – cruelly ironic for someone who had never smoked in his life – was broken to the press. The Castles had taken the brave decision to go public, Roy wanting to use his high profile as a platform to warn others of the passive smoking he believed was responsible for his illness.

I was deeply touched at the efforts Fiona and Roy made to keep that promise of an interview, and my tape of our discussion stands as testament to the will power of a man who was determined to keep working (even at relatively unimportant things like interviews for **Doctor Who Magazine**) despite his illness. Chemotherapy had obviously left him weak when I spoke to him, and his familiar voice had been rendered almost unrecognisable, but he nevertheless did his very best to cast his mind back to those heady days at Shepperton Studios in 1965.

Roy eventually recovered and my next encounter with him was, it seemed, under happier circumstances. I was lucky enough to be at Television Centre on 9th November 1993, reporting on the recording of Kevin Davies' *30 Years in the TARDIS* documentary. Roberta Tovey and Jennie Linden, who had played Susan and Barbara respectively in *Dr. Who and the Daleks*, were both recording interviews for the programme accompanied by some impressive Daleks which evoked fond memories of that colourful film. During a break, rumour spread that Roy Castle had just finished recording an instalment of *Record Breakers* in a nearby studio. Kevin had the obvious idea, and asked if it would be possible for a message to be sent to Roy. Eventually, the word got through and after a short while a cheery, but obviously fatigued, figure appeared, eagerly searching for his old friends. To see Roy Castle, Roberta Tovey and Jennie Linden together for the first time since that memorable film all those years before was an unforgettable sight. A hushed studio, frenetic flashbulbs and a beaming Kevin Davies stood as witness to a nostalgic reunion. Unfortunately, in retrospect the event is tainted with sadness. Although none of us were aware at the time, there was a reason behind the fatigue and ill health that prevented Roy staying for any more than a few minutes. His cancer had reoccurred, but despite his obvious poor health he had once again found time for *Doctor Who*, and acknowledged the interest in a small part of his career which he told me had never gone away.

The cancer that returned that November eventually spread to his brain, and ultimately claimed his life. Roy and Fiona relied on their devout Christianity to help each other through the struggle to beat the disease, and Roy was proud to raise public awareness and a great deal of charity money along the way. He was prevented from continuing only when the strain finally overcame him in his final weeks.

"I've always said that I'll be a satisfied man if, when I know I'm dying, I can look back and smile," he said, shortly before his death. "I think I'll be able to look back and smile."

◆

MATRIX DATA BANK

DOCTOR IN DISGUISE

Having viewed the Doctor's use of disguise in *The Green Death*, **Kevin Woolcombe** of **Watford** asks about the Doctor's other disguises and aliases in the show's history. Before launching into a long list, it is interesting to note that in the original character outline for the Second Doctor – a document headed 'The New Dr Who' – there is a paragraph which reads "After the first serial . . . we will introduce a love of disguises which will help and sometimes disconcert his friends." This was a concept apparently adopted for only two serials, *The Highlanders* and *The Underwater Menace*.

Covering all the times when the Doctor has actually adopted a physical disguise or gone under an alias, we begin with:

The First Doctor

The Reign of Terror – the Doctor adopts the mantle of a Regional Officer of the Southern Province whilst in Paris 1794.

The Dalek Invasion of Earth – he attempts a Dalek control voice.

The Romans – he pretends to be assassin and lyre-player Maximus Pettulian.

The Space Museum – he playfully hides inside a Dalek casing.

The Chase – he tries to pass himself off as his own robot double.

The Time Meddler – he poses as a monk.

The Myth Makers – he is hailed as the god, Zeus.

The Daleks' Master Plan – he disguises himself in the cloak of Zephron to infiltrate the Dalek conference and is later mistaken for an expert on Arabian culture.

The Celestial Toymaker – he imitates the Toymaker's voice.

The Gunfighters – he introduces himself as Doctor Caligari to Wyatt Earp, before being mistaken for Doc Holliday during the rest of the story.

The Second Doctor

The Power of the Daleks – the new Doctor begins his regeneration by adopting the mantle of a murdered Earth Examiner on Vulcan.

The Highlanders – he assumes the cover of the Germanic Doctor von Wer.

The Highlanders – he dresses as an old woman.

The Underwater Menace – he becomes a wandering market-place musician.

The Faceless Ones – he pretends to be a Chameleon duplicate of himself.

The Evil of the Daleks – he goes under the name of Doctor Galloway.

The Enemy of the World – he poses as his near-double Leader Salamander.

The Wheel in Space – he is 'given' the name Doctor John Smith by Jamie.

The Dominators – he pretends to be a 'stupid' native of Dulkis.

The Mind Robber – he imitates the Karkus.

The War Games – he pretends to be an alien officer in the fourth and fifth episodes and an English officer in Episode Six.

The Third Doctor

Spearhead from Space – the Doctor escapes from the hospital wearing clothes stolen from Doctor Beavis. He later gives his name as Doctor John Smith in this and other UNIT serials.

The Dæmons – he goes along with Miss Hawthorne's ploy and becomes the Great Wizard Quiquaequod.

The Curse of Peladon – he is mistaken for the Galactic Federation's chairman from Earth.

The Mutants – he is assumed to be an agent from Earth operating for the Investigator.

Carnival of Monsters – he pretends to be a passenger on the SS Bernice.

Frontier in Space – he is seen as a Draconian by the hypnotised crew of a spaceship and appears as a Dalek to a hypnotised Ogron.

Planet of the Daleks – he wears a Spiridon cloak to enter the Dalek base.

The Green Death – he infiltrates Global Chemicals firstly as an elderly milkman and then by imitating a cleaning lady called Doris.

The Time Warrior – he enters Irongron's castle in the guise of a monk. He later imitates Lynx's voice and poses as the Sontaran's robotic knight.

Invasion of the Dinosaurs – he pretends to be a London criminal, to pick a fight.

The Fourth Doctor

Robot – the new Doctor's initial choices of costume include a Viking, a clown and the King of Hearts.

Genesis of the Daleks – he disguises himself as a Thal guard.

Pyramids of Mars – he adopts the bindings of a Servicer robot.

The Android Invasion – he poses as his own android double.

The Seeds of Doom – he enters the grounds of Harrison Chase's house as a chauffeur.

The Masque of Mandragora – he impersonates one of the Brethren of Demnos and their high priest Hieronymous.

The Face of Evil – he uses the Sevateem's belief that he is the Evil One and Xoanon to his advantage.

The Sun Makers – he is forced to pose as an Ajak called Citizen Doctor.

The Ribos Operation – he takes the uniform of one of Graff Vynda-K's Leviathan guards.

Nightmare of Eden – he pretends to be a representative of Galactic Insurance and Salvage.

The Leisure Hive – he emerges from the Tachyon Generator as a clone of Pangol.

Meglos – he impersonates his own double, Meglos.

The Fifth Doctor

Black Orchid – the Doctor appears as a harlequin at Lady Cranleigh's ball, since he has already been mistaken for a cricketing colleague sent by a friend.

Warriors of the Deep – he disguises himself as a marine guard on Sea Base 4.

The Sixth Doctor

The Mark of the Rani – his only real attempt at disguise occurs when he assumes the appearance of a rather dirty miner.

The Seventh Doctor

Remembrance of the Daleks – the Doctor passes himself off as his first incarnation.

The Happiness Patrol – he assumes the role of Trevor Sigma's assistant.

The Curse of Fenric – he signs his own authentification papers as a scientist.

Battlefield – he is mistaken for Merlin.

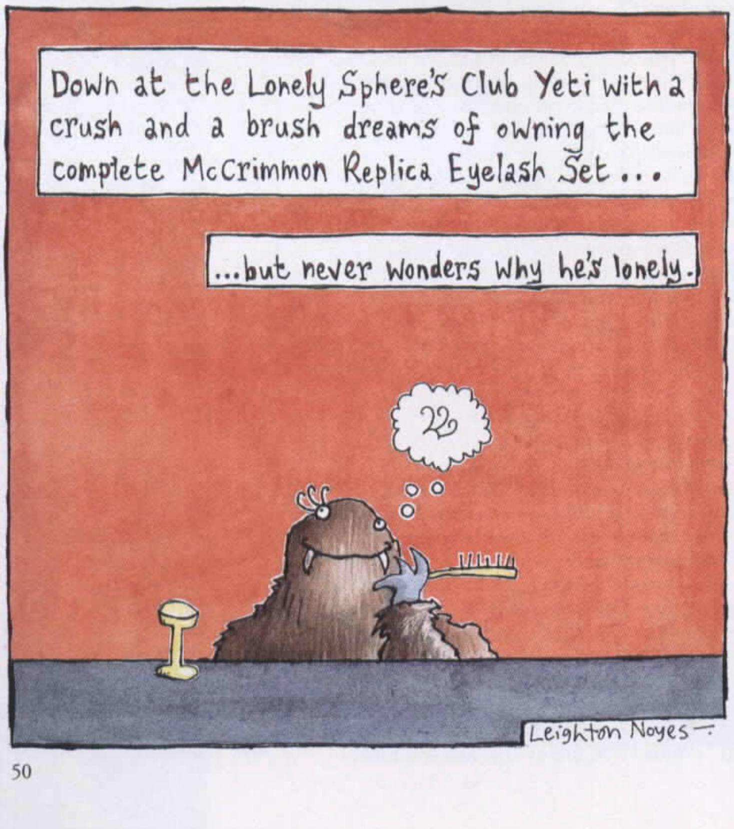
Ghost Light – he is mistaken for the Reverend Ernest Matthews.

*Matrix Data Bank is compiled by **DWM** archivist Andrew Pixley. If you have any questions about* Doctor Who, *send them to him at: Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd, Arundel House, 13/15 Arundel Street, London, WC2R 3DX.*

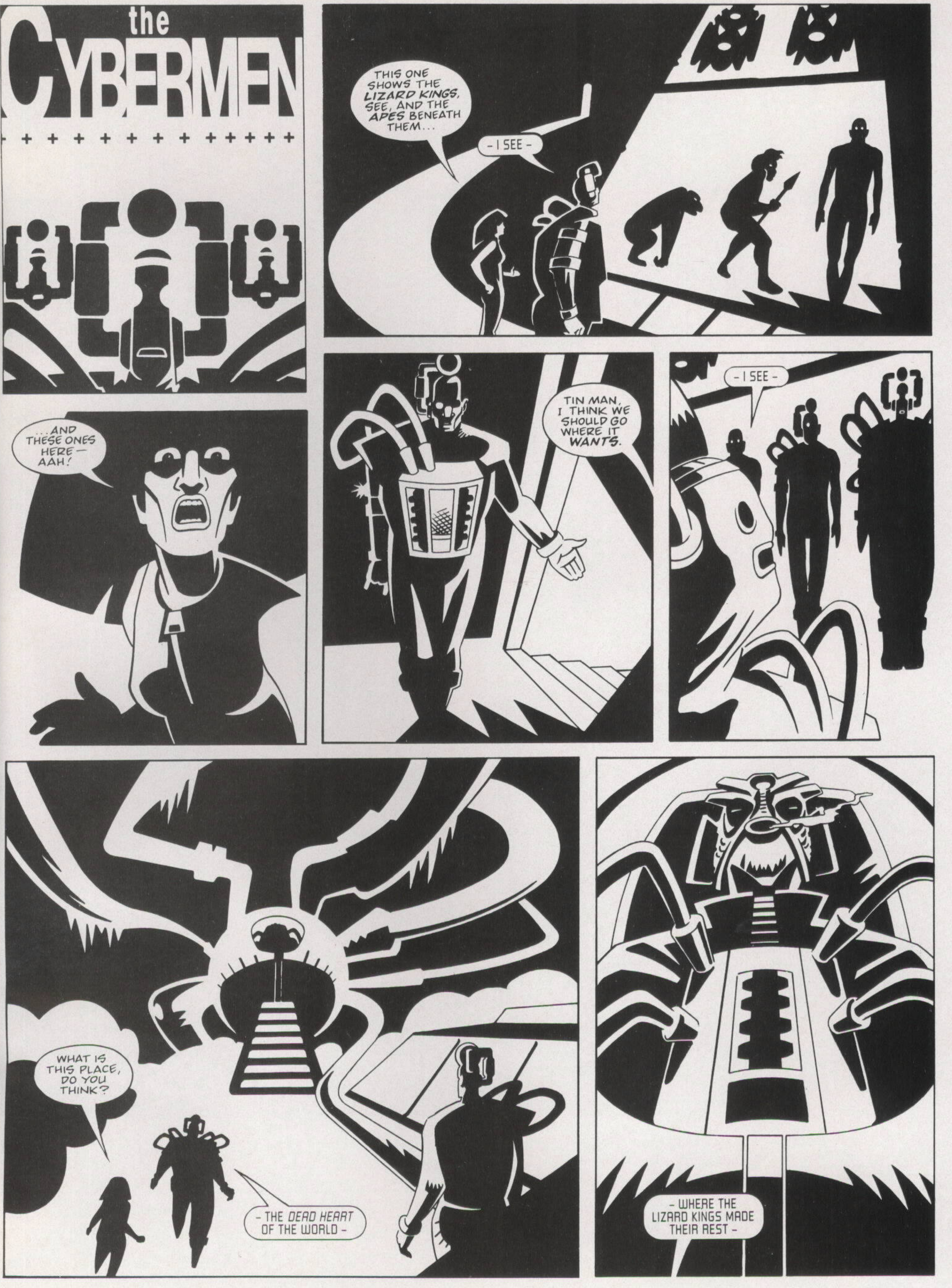
Please note that although every question is considered for inclusion, we receive an enormous number of queries. We try to respond to as many as possible but personal replies are impossible.

Doctor Who Magazine Issue 219 features the return of *The High Council* – keep those continuity problems and speculations coming in.

DOCTOR OHO by Leighton Noyes


Down at the Lonely Sphere's Club Yeti with a crush and a brush dreams of owning the complete McCrimmon Replica Eyelash Set . . .
. . . but never wonders why he's lonely.
22
Leighton Noyes

the CYBERMEN


the CYBERMEN
THIS ONE SHOWS THE LIZARD KINGS, SEE, AND THE APES BENEATH THEM...
- I SEE -
...AND THESE ONES HERE— AAH!
TIN MAN, I THINK WE SHOULD GO WHERE IT WANTS.
- I SEE -
WHAT IS THIS PLACE, DO YOU THINK?
- THE DEAD HEART OF THE WORLD -
- WHERE THE LIZARD KINGS MADE THEIR REST -

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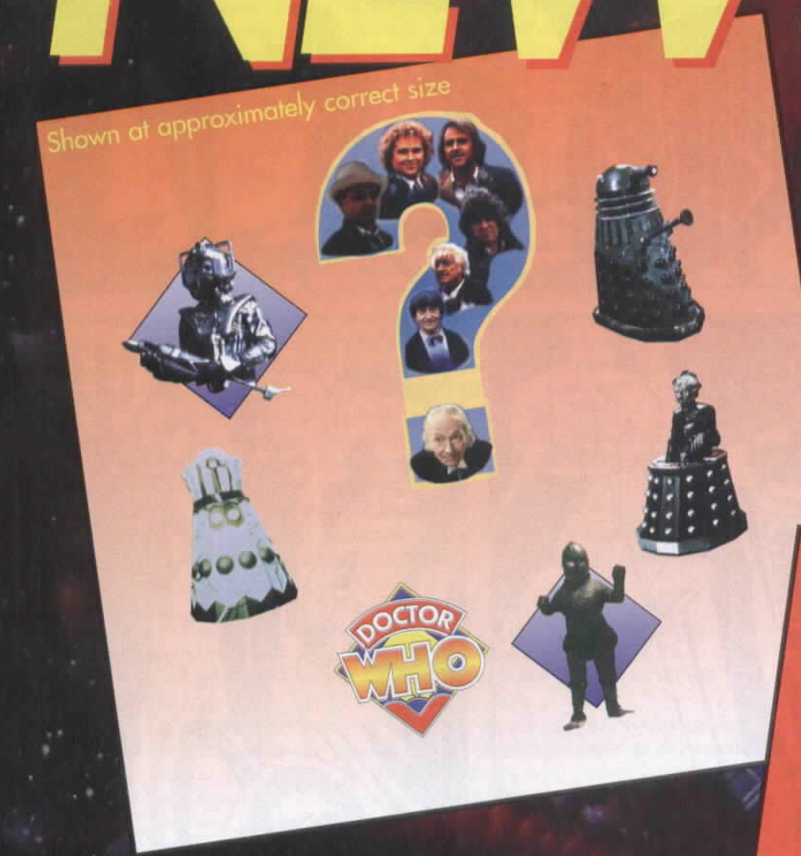

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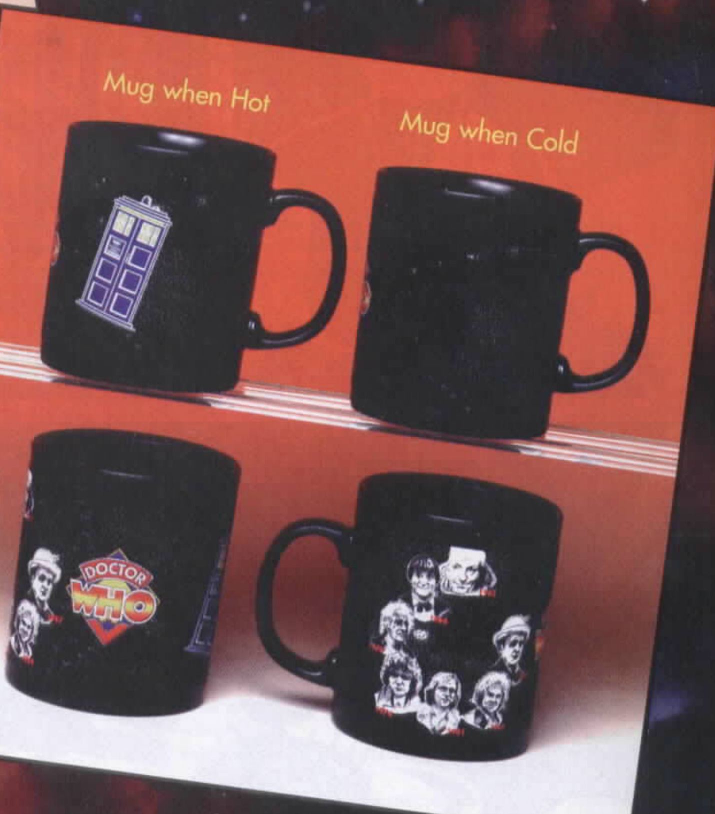

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The Doctor Who Magazine Index comes in two parts, this being the first. The Index comprises six sections, the first two of which are covered here.

1] The television stories

Under each story title is collected a list of relevant features or parts of features. Although **DWM** has contained an 'archive' feature since Issue 2, only the exhaustively detailed pull-out sections, introduced in Issue 180, are listed here as *Archive*. The terms *Plot* and *Synopsis* are used to describe increasingly more detailed earlier forms of this. Previews, reviews, novelisation reviews, video reviews and behind-the-scenes features are among the other referenced items.

Note that this lists only broadcast *Doctor Who* with a BBC Doctor Who production code. For such oddities as *Shada*, *Slipback* and *Dimensions in Time*, see section three in the second part of the index.

2] Actors, actresses and production personnel

A list of all the interviews with, and profiles of, cast members and production team members.

Key

Each feature is given a reference in two parts (eg 206/43 or WS82/35). The first parts indicates the issue number, the second the page number. Specials have, by necessity, more complex references, normally prefixed by WS for a winter special or SS for a summer special, followed by the year of publication (eg the Chris Boucher interview on page 14 of the 1986 Winter Special is referenced as WS86/14). Abbreviations for 'one-off' specials are given below.

AS87 Autumn Special 1987
TW88 Twenty-Fifth Anniversary Special 1988
TE89 DWM Tenth Anniversary Special 1989
HS92 Holiday Special 1992
TH93 Thirtieth Anniversary Special 1993

Year Books are described by their cover year, not their year of publication, hence their reference codes YB92 to YB95.

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The essential article-by-article guide to the first fifteen years

Researched and compiled by
Graeme Fowler

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